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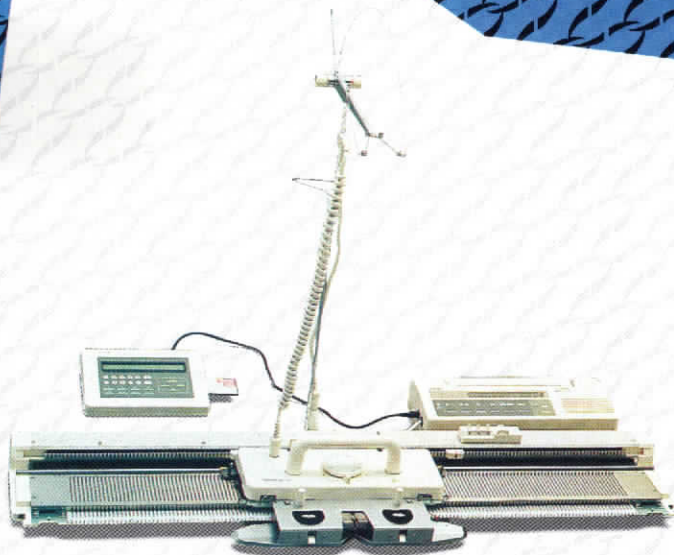
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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers,

Our patterns for March bridge the seasons with designs which are warm enough for winter, cheerful enough for spring and, if you're wondering what will be "in" then, read Mary Dowse in Masterclass – she always has her finger on the fashion button.

Meanwhile, Wendy Phillips takes up gardening and, as well as charting the flower of the month, the daffodil, is giving away free vegetable motif charts with her book offer.

The dolls who are so beautifully dressed by Myra Gordon in Pattern 5, are available to readers at a **very special** price. If you dress dolls for family, friends or charity, don't miss this opportunity to save around 30% on the dolls!

Don't miss the chance, either, to win the super new Star 10 sewing machine from Brother – what a pity the staff are not allowed to enter competitions, I would love it! We also have a lucky draw for 20 pairs of free tickets for The North East Knitting and Needlecraft Exhibition at Leeds, a new show that combines the previous shows at Leeds and Hull.

Finally, we're getting down to the spring cleaning in our stockroom and have a great Spring Offer of back issues right up to the end of '95. See pages 39 and 43 for details of what is available and, as they say, "Hurry while stocks last".

Sheila

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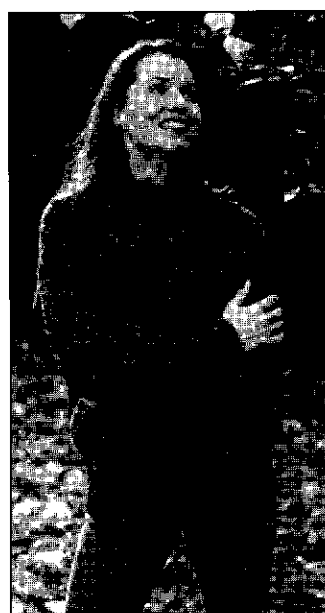
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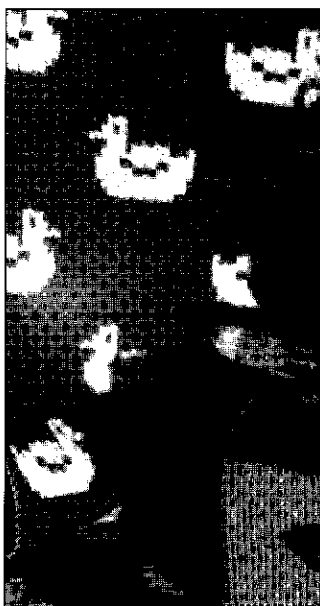
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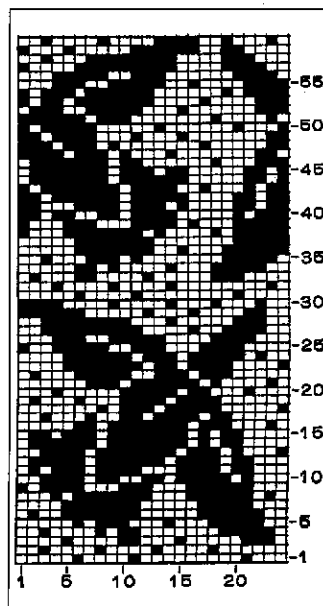
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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

Page 12: Jeans, GREAT UNIVERSAL.
Page 17: Wrap skirt, ADINI. Boots, GREAT UNIVERSAL.
Page 25: Trousers, KIT FOR CHOICE. Shirt, EMPIRE.
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Page 44: Jeans, GREAT UNIVERSAL.
Page 52: Trousers and shirt, FIRST AVENUE.
Page 65: Trousers, FIRST AVENUE. Shirt, GREAT UNIVERSAL.
Page 68: Still photography, SIMON PASK.

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NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.

A NICE CUP OF TEA

We all enjoy a cuppa but **Mencap** and **Brooke Bond D** are looking for tea drinkers in their thousands. Drinking tea for charity doesn't sound too difficult but as part of Mencap's celebration of 50 years of Caring and Campaigning they are hoping to brew up a thousand tea parties in 1996 and on their behalf, actress Lynda Bellingham is challenging tea drinkers to do so in the most unusual places that organisers can think up.

Last year thousands of cups of Brooke Bond D were enjoyed in gardens, in kitchens, in stately homes;

this year there are parties planned at the House of Lords and the BT-ea tower but Lynda asks whether you can loop the loop in a glider and not spill a cup of tea, give a tea-round on a merry-go-round or tea-off at the golf club. She is obviously hoping for something spectacular, so if you (or your club) have any ideas and would like to organise a party, please ring Juliet Ellis at Mencap for details. The telephone number is 0171-454 0454. Any funds that can be raised are sorely needed by Mencap in their efforts to help the 1.6 million people in Britain who have learning disabilities, so put on your thinking cap for Mencap.

NEW CATALOGUE

June Williams, who has designed so many beautiful sweaters for our Passap and Pfaff knitters, has just published her second catalogue of patterns for only £1.00, which is refundable on a first order. Although a black and white catalogue cannot show the clever colour combinations that are June's hallmark, each stitch design is clearly illustrated and there is a detailed description of each pattern. The garment shapes used are a round-necked sweater or cardigan and a V-necked waistcoat and some of June's designs are available in all three. The patterns are for the Passap or Pfaff E6000 machine and come

with knitting instructions and laser-printed sheets for direct entry into the console. Disks can be provided in the formats CUT for Creation 6 or PCX for DesignaKnit.

Included in Catalogue 2 is June's new Book of Aran Sweaters which has five designs for the E6000. (Look out for one of her super Aran-look patterns in MKM - coming shortly!) For your copy of **The June Williams Collection - Catalogue 2**, send a cheque or postal order for £1.00 (made payable to June Williams) and a SAE to: June Williams, 8 Dee Close, Oakham, Rutland, Leicestershire LE15 6JT. Tel: 01572 756119).

CARL BOYD PATTERNS

There are eight new pattern leaflets from **Carl Boyd**, designed for Forsell's 4-ply Pure Wool. Visitors to the exhibition at Sandown Park, Esher, will have seen the new designs looking great in the fashion show, but if you weren't there, here's a brief description.

Among four new Fair Isle sweaters for women, **Cherries** has a pretty collar and cuffs scalloped in lace, **Kimara**

has a wide roll collar fully fashioned at the shoulders, **The Tunic** is bordered with deep hems and neckband in plain stocking stitch and **Grace** has a wrap-around collar extending into a button-down end. There's a sunray pleated skirt, shown with Grace, but suitable for any of the tops and a button-up cardigan with wide stocking stitch bands called **The Tapestry Look**. To complete the set, Carl has designed **Neville**, a crew-neck Fair Isle for men and **Diamond Border** a solid colour sweater, knitted using a lace carriage, for men and women.

The glossy single-sheet patterns have a colour picture on one side, instructions, blocking diagrams and charts on the other and cost £1.25 each, or you can buy the set

of eight for £8.50. For "Neville" there's a complete kit of the pattern and Forsell's 4-ply wool in mink, grey and natural shades for £24.95 or for "The Tapestry Look" cardigan, there's one of Carl's special kits of the pattern and correct amounts of only the contrast shades for £10.75 (you add a cone of Forsell 4-ply wool for the background).

When ordering, please add the following rates of postage and packing to your cheque or postal order: Single leaflets + 36p; Eight leaflets + 75p; Complete kit, + £2.00; Part kit, + £1.00. Orders should be addressed to:

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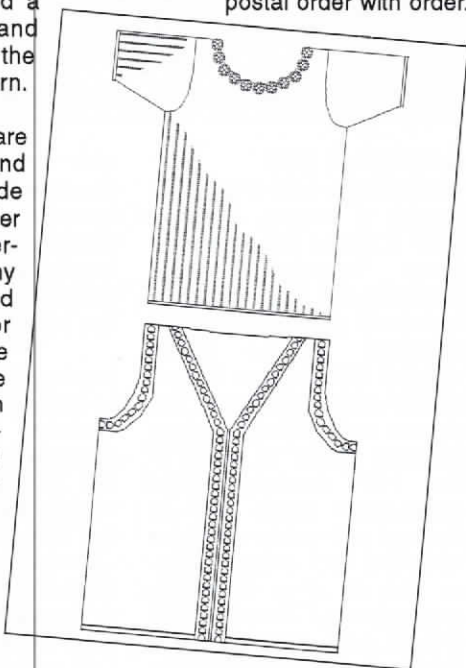
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PURELY PUSHERS

From **Helen Burke Design** comes the fourth of her pattern books in the **Purely Pushers** series, **Purely Pushers for Ladies**. Written for Passap and Pfaff machines, manual or electronic, the stitch patterns use purely pushers, with no deco cards or mylar sheets required. The ten garments in the book are neatly illustrated with diagrams and a full size black and white picture of the knitted stitch pattern.

The instructions are easy to follow and Helen has made things even easier for you by deliberately planning any increases and decreases for shaping to be made on the same row as the stitch pattern repeat - every eighth row for an eight-row pattern, every tenth row for a ten-row pattern and so on. The ten garment styles are a

short jacket, a waistcoat, four short-sleeved tops and four sweaters - raglan, saddle-shouldered, long-line and one in lace. The new book is available by mail order, along with other **Purely Pushers** books, from: **Helen Burke Designs**, Church Farmhouse, Stainton by Langworth, Lincoln LN3 5BL, for £7.95 (UK) or £10.00 (Overseas) each including p&p, (Sterling) cheque or postal order with order.



GREAT KNITS

Great Knits: Texture and Color Techniques is a real "enthusiast's" book taken from American magazine *Threads*. It is about ways of playing with colour and texture and has some wild ideas such as painting knitted fabric with dyes, then unravelling and knitting the yarns again to get perfect shading on patterned knitting. Well, it sounds wild but then, why not? Read on and you realise it's a really clever idea and the book is full of those.

So, if you have moved on from knitting other people's patterns to designing your own, this book would be a great source of inspiration. Much of it is aimed at hand



knitting but the creative ideas apply just as well to machine knitting. **Great Knits** is a paperback with lots of illustration in full colour and it is published by Taunton and distributed by Batsford in the UK at £12.99. ISBN 1-56158-103-8. ▶

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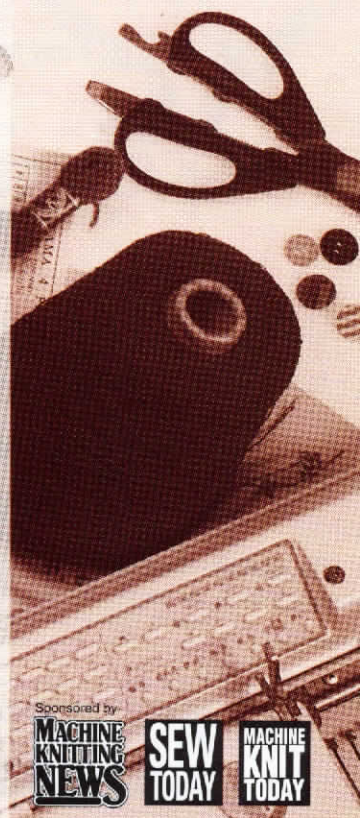
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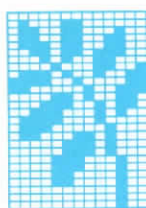
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A STITCH IN TIME

Whatever the craft or hobby, if it uses a needle, **Madeira** have a thread for it. Among these threads is the **Renaissance** range of 100% lambswool embroidery thread produced at the Wallis Woollen Mill in West Wales. Natural dyes give vibrant, rich colours and with production methods similar to those of the 17th century, these embroidery wools are in demand with textile restorers, museums and stately homes as well as other discerning embroiderers. There are 100 colours, each one matched to historic shades and the wools cost about 95p for a 25 metre skein from leading needlecraft outlets.

after her home town, Mountmellick, in Ireland and interest in it has recently revived, prompting Madeira to include six designs in their catalogue of hand embroidery kits, **Heirlooms to Treasure**.

Moving East, there are two beautiful new flower designs blooming in Madeira's **Oriental Collection**. "Poppy" and "Morning Glory" are in traditional English cross-stitch but with the gracefulness of Japanese art. Each design has a finished size of 6½ inches square and the kits contain Aida fabric, Madeira cotton and metallic threads, a needle, charts and full instructions.

Back in about 1830, Mrs Johanna Carter began to embroider with thick white cotton thread on white material. This new style was named

If you need details of Madeira stockists or products, please send a SAE to Madeira Threads (UK) Ltd., Customer Services Dept., P.O.Box 6, Thirsk, N. Yorkshire YO7 3YX.

NEWS FOR THE NORTH EAST

Clubs in the North East have a close working relationship with each other and now, having lost the knitting exhibition planned for Gateshead due to the organiser's ill-health, they have decided to hold their own **Knitting Club Bonanza**. The new venture will take place on Saturday, 23rd March from 10.00 am to 5.00 pm in the Dunston Community Centre, Dunston, Gateshead.

The clubs are looking forward to having a show organised by knitters for knitters — it gives them a chance to avoid the mistakes and make up for the omissions that knitters comment on at other shows.

Throughout the day there will free demonstrations on ribber

techniques, neat neckbands and cut-and-sew. Help with your problems and machine maintenance will be available at the Club Corner and exhibitors will be present with yarns, machines, accessories and patterns to supply your needs.

If you are an active member of a club in the North East, you'll know all about the Bonanza, but if you are a solitary knitter you'll get far more than a cone or two of yarn from visiting the show — do make it a date!

Admission tickets are only £1.00 each and are available from Marian Wheaton, telephone number 0191-273 9548, or from the Yarn Market at Ravensworth Road, Dunston, on the first Saturday and Wednesday of March.

SLIP STITCH AND MOCK CABLES

Elaine Cater and Caroline Nelson have books, leaflets and disks which provide an excellent choice of patterns for both stitches and garments.

They also provide a lot of guidance. For instance their latest book **Simply Slip Stitch** explains the variations of this stitch and how to knit it on all main makes of knitting machine. The book includes 15 new stitch patterns and four garment patterns and is a sequel to a **Treasury of Slip Stitch Patterns** a set of patterns producing over 30 designs when knitted in different colour sequences.

The two designers have given similar attention to the Brother garter carriage and have a guidance handbook **Simply Garter Stitch, A Treasury of Garter Stitch Patterns and Hand Tooling with the Garter Carriage**, a combination of techniques producing work which could normally only be hand knitted. The books cost £4.95 each and have optional accompanying disks for an additional £3.50.



These are available in Brother FB100 (for 940, 950 and 965 machines) or DesignaKnit 5 formats and are not sold without the book.

There is also a collection of baby clothes for the garter carriage and one of children's clothes for two-colour slip stitch, then a group of individual patterns completes the

range. These include an Aran-style jacket with an attractive curved collar, which is knitted on the garter carriage and has mock cables. The girls have their own technique for making these quickly – purl stitches mark the positions for the sewing needle. This pattern costs £2.50, or £4.50 complete with disk for Brother FB100 or DesignaKnit. You

need to state which Brother model you have when ordering this pattern as well as which disk format you require. To order any of the products mentioned send a cheque, made payable to Elaine Cater, to her at 29 St Leonards Road, London SW14 7LY. Alternatively, send her a SAE for the mail order catalogue and price list.

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TEACH-IN

KNITTING GARMENTS THE TRANSFER TOOL

In this series, I'm writing about the various parts of a garment and how they can be knitted. For the last five months I've been writing about hems, since that is where you usually start knitting. Now I'm moving on to increasing and decreasing.

Ann Kite

Increasing and decreasing usually involves the use of the transfer tool. So first I'm going to write about the basic use of this tool. It seems so simple to use when you watch an experienced knitter, that you may wonder what there is to say about it. But years of teaching, watching beginners struggle to transfer a stitch, with stitches dropped, split, or stretched as the result of incorrect technique, have taught me that there are many different ways of using a transfer tool and most of them are wrong! What is important is not my view of what is right or wrong, but whether the technique used results in the easy and successful transfer of stitches, or difficulties and problems.

So if you are prone to frequent dropped, stretched or split stitches when using the transfer tool, examine your basic technique. If you are

using a different technique to me, you may find it awkward to change at first, but it will be worth the effort, I promise.

Start by considering how you hold the transfer tool. It should not be held like a pen, that is with the palm facing downwards. To get the correct "hold", sit at your machine and hold your hand palm upwards and open, with the fingers parallel to the machine. Place the tool across your fingers and then bring your thumb down to hold it in place. You'll need to curve your hand a little.

Holding the tool like this means you can move it through a wide range of angles, from pointing almost vertically down, to upright and, with it horizontal, from about "10 o'clock" to "2 o'clock", just by moving your wrist. Even more importantly, when your hand is in the rest-

ing position the tool is horizontal, which is how you want it for transferring stitches. So you can transfer stitches very comfortably with no strain to your wrist or shoulder, which is important if you do a lot of knitting.

If you hold the tool as a pen it requires far more work to move the tool - you have to involve your arm and shoulder. With the hand in resting position, the tool points downwards, so you end up digging at your knitting when you try to pick up loops and stitches.

Many knitters don't use the transfer tools correctly, but with years of experience they've learned to cope. When I'm teaching these knitters I don't say anything, but with beginners, or a knitter who is experiencing difficulties when transferring stitches, I nag unmercifully! One knitter, arrived in class one week and said, "I can do it! I've been practising. Every time I picked up the transfer tool I could hear you saying 'Hold it properly'". However, when she demonstrated how she could now do a fully fashioned decrease without dropping a stitch when the previous weeks she'd been dropping three at a time, I felt a bit less of an ogre!

Holding the tool properly will help you use it properly. Using it properly is the second step for successful and easy stitch transfer. To transfer a stitch, first, place the first finger of the hand that's not holding the tool, sideways along the base of the stitches, on the side where you're going to transfer the stitch. Now press down slightly putting some tension on the stitches. Unlike hand knitting, in machine knitting you often put tension on stitches when manipulating them. It gives you more control. Use your finger to tension the stitches until the transfer is complete.

Next place the tool over the hook of the needle. Keep the tool level with and in line with the needle so that it is, in a sense, an extension of the needle. Just catch the hook of the needle lightly, don't press down on the stitch. Now pull the needle towards you until the stitch goes behind the latch. Then push the needle back with the tool and the stitch will close the latch and

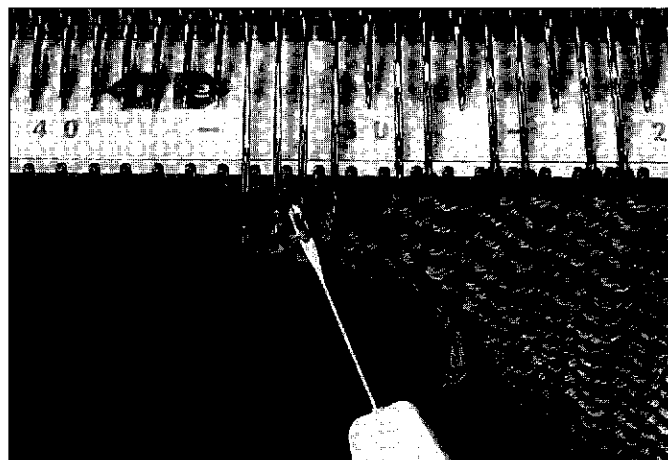
come over the latch on to the tool. Until now the tool should have remained level with the needle. Now, in one movement, remove the tool from the needle and into a near vertical position with the tip of the tool pointing upwards and move the tool upwards until the stitch is well down the shaft of the tool. With the stitch in this position you can't drop it! Keeping the tool in this position, swivel the tool around the sinker post to line up with the needle that you're transferring to. Now bring the tool back to the horizontal position, level with the needle and at the same time place the tool over the hook of the needle. Next keeping the tool level with the needle, pull the needle towards you, pulling the needle through the stitch being transferred. Twisting the tool about the horizontal axis while still keeping it level with the needle will help the stitch transfer.

If you're having trouble with transferring stitches, see if you can persuade someone to sit at your side at the machine and read the description while you do it. It is also shown in immense, larger than life, detail on my beginners video. You can buy or hire this direct from me, by mail order. Now let's look at some of those details for transferring a stitch.

1) When you start, don't press down on the stitch with the transfer tool. If you do, you trap the stitch beneath the tool and, when you pull the needle forward, the stitch will stretch and come forward with the needle; the stitch won't go behind the latch, ready to transfer.

2) Make sure the stitch is well down the shaft of the tool before swivelling the tool around the sinker post. If you take the tool over the sinker post with the stitch at the tip of the tool, you're liable to drop it.

3) Pull the new needle through the stitch on the transfer tool. This way you can't drop it. You'll often see knitters tilting the tool into a vertical position to transfer the stitch. Again you can easily drop the stitch if you do this, especially if you're knitting with a fine yarn at a tight tension. However, on chunky machines it is sometimes eas-



ier to transfer by tilting the tool and if the stitch is dropped at least it is a nice big one!

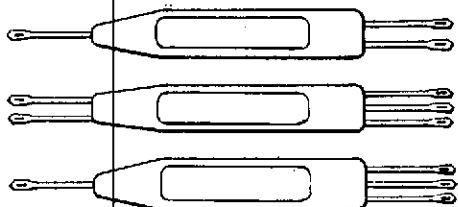
I've written about the transfer tool in great detail. In some ways it's one of the most difficult things to learn (and teach) about knitting. A subject like double jacquard requires knowledge and intellectual understanding. The transfer tool requires dexterity which can be more difficult to learn.

It is also important to master because using the transfer tool incorrectly can make your knitting life a misery, with the frequent problem of dropped and split stitches. Use it correctly and you will experience the pleasure of using a skill and being in control of your knitting.

My Video No.1 for beginners, which teaches the correct use of the transfer tool and much more as well, can be bought for £25.50 including post and packing, or hired for three weeks with an option to buy for £15 plus a £10.50 refundable deposit.

I also run holiday courses throughout the spring and summer, which include nagging (whoops I mean teaching!) about the correct use of the transfer tool and much more besides. The videos and details of my holiday courses are available from me at:-

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Round yoke

Designed by Willow Tree Knitwear

BACK

With carriage at right and using MT-6/MT-6 and MC, cast on 76 [80, 84, 88] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 22 rows. Transfer sts for st st. Set RC at 000. Using MT, K 68 [72, 76, 80] rows.

SHAPE RAGLAN ARMHOLES

Cast off 3 sts at beg of next 2 rows *. Dec 1 st (2 sts in) at each end on next and every foll alt row until 64 [68, 72, 76] sts rem. K 1 row.

SHAPE NECK

Push 48 [48, 52, 52] Ns at left to HP and cont on rem sts for first side. Cont to dec at armhole edge on every alt row from previous dec and **at the same time** K 2 rows. Push 3 Ns at neck edge to HP on next and foll 2 [3, 3, 4] alt rows, K 1 row. Push rem 3 Ns to HP. With carriage at left, push 16 [20, 20, 24] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 56 [58, 62, 64] Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *. Dec 1 st (2 sts in) at each end on next row, K 1 row.

SHAPE NECK

Push 44 [44, 48, 48] Ns at left to HP and cont on rem sts for first side. Cont to dec at raglan edge on every alt row from previous dec and **at the same time** K 2 rows. Push 3 Ns at neck edge to HP on next and foll 4 [5, 5, 6] alt rows, K 1 row. Push rem 3 Ns to HP. With carriage at left, push 24 [28, 28, 32] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 56 [58, 62, 64] Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using MT-6/MT-6 and MC, cast on 36 [36, 38, 38] sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 14 rows. Transfer sts for st st. Set RC at 000. Using MT, K 1 row. Shape sides by inc 1 st (2 sts in) at each end on next and every foll 7th [6th, 6th, 5th] row until there are 60 [62, 64, 68] sts. K 5 [10, 12, 18] rows. RC shows 84 [84, 86, 90].

SHAPE RAGLAN TOP

Cast off 3 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on next and every foll alt row until 48 [50, 52, 54] sts rem. K 1 row.

OUTDOOR GIRL

1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky punchcard (with 24 stitch pattern facility) or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib or knit by hand.

MATERIALS

Sirdar Highlander Lopi Chunky. (Yarn Guide No.20.)

8 [8, 9, 10] x 100 g balls in Osprey (MC).

2 x 100 g balls in Pebble Beige (A).

1 x 100 g ball in Glacier Blue (B).

One 5 mm and one 6½ mm knitting needle.

One 5 mm circular knitting needle.

GARMENT WEIGHT

Finished garment in third size weighs 955 g.

The fibre content of the yarn is 70% Wool, 30% Acrylic. For further information about this yarn, please write to the following address:- Sirdar plc, Flanshaw Lane, Alverthorpe, Wakefield, West Yorkshire WF2 9ND or telephone 01924 371501.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Actual size 106 [111, 117, 123] cm, 42 [44, 46, 48½] in.

Centre back length 66.5 [69.5, 72.5, 75.5] cm, 26½ [27½, 28½, 30] in.

Sleeve seam 48 [48, 49, 51] cm, 19 [19, 19½, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

14 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10).

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines; right light on for earlier models).
- The designer recommends that two large weights should be used for the back, front and sleeves and that the ribber comb and weights should be left on the work throughout.

SHAPE NECK

Push 32 [30, 32, 34] Ns at left to HP and cont on rem sts for first side. Cont to dec at raglan edge on every alt row from previous dec and at the same time K 2 rows. Push 3 Ns at neck edge to HP on next and foll 2 [3, 3, 3] alt rows, K 1 row. Push rem 3 Ns to HP. With carriage at left, push 16 [20, 20, 20] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. Push rem 40 [40, 42, 44] Ns from HP to UWP. Place marker at centre. Using WY, K a few rows and release from machine.

BACK YOKE

Join raglan seams. Push 94 [96, 102, 106] Ns at centre of machine to WP. With carriage at left and P side facing, pick up 20 [20, 21, 22] sts across half of sleeve, 56 [58, 62, 64] sts across back and 20 [20, 21, 22] sts across half of sleeve and place on to Ns as follows:- 1 st on to each of first 19 [19, 20, 21] Ns, 2 sts tog on to next N, 1 st on to each of next 54 [56, 60, 62] Ns, 2 sts tog on to next N and 1 st on to each of last 19 [19, 20, 21] Ns. Inc 1 st at each end. 96 [98, 104, 108] sts. Using MT and MC, K 1 row. Insert card and lock on first row of first patt. * Using MT-4 and A, K 8 rows. Using MT-1, K 1 row. Using WY, K a few rows and release, leaving empty Ns in WP. Using a 5 mm needle, pick up sts and, using A, cast off with a 6½ mm needle. Pick up sts from last row worked in MC and place on to Ns *. Using MT and MC, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and B in feeder 2/B. K 6 rows. Cont in st st and MC, K 4 [5, 5, 5] rows. Using WY, K a few rows and release. Push 78 [80, 84, 86] Ns at centre of machine to WP. With P side facing, replace sts on to Ns, dec evenly. Unravel WY. Lock card on first row of second patt. Rep from * to *. Using MT and MC, K 1 [2,

2, 2] rows. Release card and cont in Fair Isle with MC in feeder 1/A and B in feeder 2/B. K 6 rows. Cont in st st and MC, K 4 rows. Using WY, K a few rows and release. Push 60 [62, 64, 66] Ns at centre of machine to WP. With P side facing, replace sts on to Ns, dec evenly. Unravel WY. Lock card on first row of third patt. Rep from * to *. Using MT and MC, K 1 [1, 1, 3] rows. Release card and cont in Fair Isle with MC in feeder 1/A and B in feeder 2/B. K 5 rows. Cont in st st and MC, K 4 [4, 6, 6] rows. Using WY, K a few rows and release. Push 43 [45, 45, 47] Ns to WP. With P side facing, replace sts on to Ns, dec evenly. Unravel WY. Using MC, K 2 rows. Transfer sts for 1x1 rib. Using MT-6/MT-6 and MC, K 7 rows. Transfer sts for st st **. Using WY, K a few rows and release from machine.

FRONT YOKE

Work as for Back Yoke to **, reading front for back. Push corresponding Ns on ribber to WP. With K side facing, replace sts from Back Yoke on to ribber Ns. Set machine for tubular knitting. Using MT-4/MT-4 and B, K 14 tubular rows (7 rows on each bed). Using MT/MT, K 2 tubular rows. Using WY, K a few rows and release from machine. Using a 5 mm circular needle, pick up sts and using B, cast off with a 6½ mm needle.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join side, sleeve, yoke and band seams.

A = 54 [57, 60, 62.5] cm

B = 9 cm

C = 34 [36, 38, 40] cm

D = 8 [9, 9, 10] cm

E = 40 [41, 44, 45.5] cm

F = 4 [5, 5, 6] cm

G = 6 [7, 7, 8] cm

H = 25.5 [25.5, 27, 27] cm

I = 6 cm

J = 42 [42, 43, 45] cm

K = 42.5 [44, 45.5, 48.5] cm

L = 28.5 [28.5, 30, 31] cm

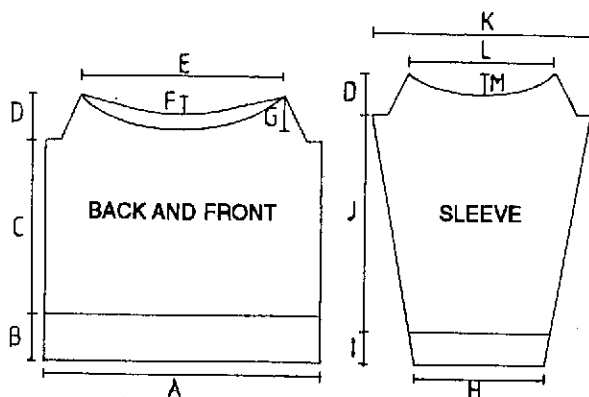
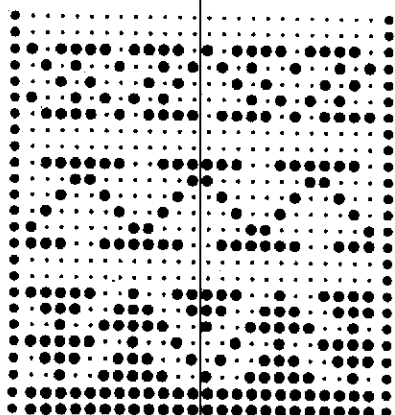
M = 4 [5, 5, 5] cm

N = 19.5 [20.5, 21.5, 22.5] cm

O = 3.5 cm

P = 4 cm

PUNCHCARD CHART



LATCH ON

INTARSIA

This month I have chosen intarsia as my main theme, with a few of the digressions that I guess you have come to expect from me!

Joan Lafferty

Thinking over what to write about this month, I came to the conclusion that I was always talking about things that go wrong for me. I do this partly because I like to think that my errors may help someone else and partly because I know that beginners love to hear that things can also go wrong for the more experienced knitters among us.

So I won't mention the number of children's garments with little Teddies, Bunnies, Nursery Rhymes and so on that have turned out correctly first time. Nor the numerous baby coats with ducks, owls, dogs or cats that are quickly made. These are normally made in white or pastel shades, so I will just mention the one I made in royal blue with white ducks. It was snapped up almost before it hit the stall and opened the

door for bright green, red and so on! I should think about 99% of these garments went without a hitch and when things did go wrong, it was the fault of the machine – not me! You know what they say about bad workmen...

In all this list, I haven't talked about the ladies' items – lace cardigans, Fair Isle jackets and waistcoats. In fact, a particularly bright and cheerful cardigan was published in *To & Fro* – did you spot it? But of course, as they say in the media, "Good news is no news", so I will stop boasting about my successes. That's not strictly true because, as promised, I am going to talk about intarsia and that also went very well.

I seldom think of it as "intarsia" rather, as one of my students dubbed it, "arsey-tarsey" which seems to me to

aptly describe the muddle you can get into if you don't follow a few simple rules.

First of all, you must be prepared to have your machine "tied up" with the intarsia garment for far longer than normal. Then you must have endless patience and also an endless supply of yarn in different colours. Before you start all this, you should settle on the picture you intend to knit. For a beginner, I would suggest something with only a few colours – remember you have to put "background" between every different colour you use, so you might have as many as, say, seven ends of yarn on the go in any one row. For this work, yarn is not threaded through the yarn mast, but hangs in little balls at your feet – and they can get lovingly entangled with each other, your feet and the cat, if he happens to be in the way at the time. That is, unless you take the trouble to untwist after about every second row. I know one can buy items of equipment that are supposed to eliminate this problem and so they do, up to a point; it all depends on how many colours you are using at any one time.

There are also some little "hangers" on the market; these are used to hold a small quantity of the given colour,

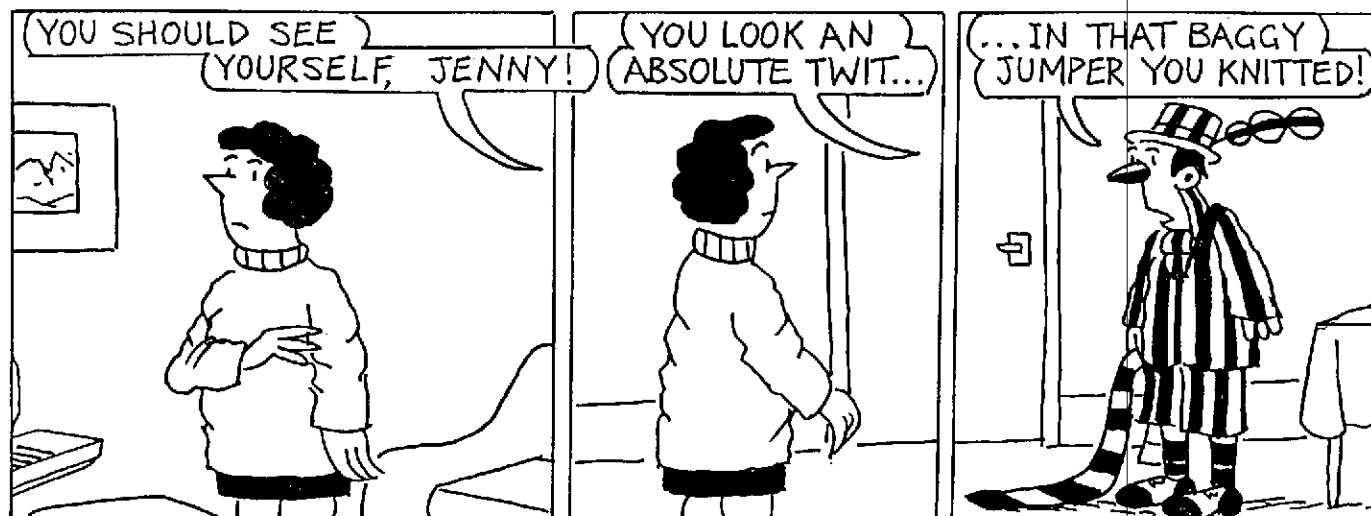
they hang down giving a bit of weight to the end of yarn. However, these can also twist and sometimes the wrong yarn catches itself in the hook of the hanger holding the original colour. (Am I talking about my errors again?) It is quite simple to make some of these hangers using cardboard and, since they don't have plastic hooks, your home-made ones do not catch the wrong colour, but then – not being so heavy – they don't hold the yarn down so well!

Am I putting you off all thoughts of "arsey-tarsey"? Don't give up because the end result is well worth it. A friend of mine does lovely chunky sweaters with, say, an enormous parrot or a lion's head all over the front and these are very popular. They're nice and quick to do with a plain back and sleeves, since she uses a chunky machine.

Silly me, I got rid of my Brother 260 with ribber, which is a chunky machine that takes punchcards – should one not be doing intarsia. Instead I have a Brother 230 which is also a chunky machine and has a built-in intarsia facility, but no punchcards. For that matter, my Brother 950i has a built-in intarsia button; this does away with the separate intarsia carriage. However, having made a couple of picture sweaters in four ply, I have not been able to use the machine for fine yarn for some time. As I said, once started one cannot knit anything else until the picture is finished.

The Woolleys

by Doug Baker



I don't recommend sitting at the machine doing intarsia for more than an hour or so (if that). It can be quite tiring, not least because of the concentration that is necessary. The only function of the intarsia carriage (or setting) is to bring the needles out to upper working position, that is halfway between the normal position and "hold". Anyone frightfully keen to "try before buy" could push the needles forward with the straight edge ruler, but the latches must be open because you are going to lay the yarn in the needle hooks, bringing the second yarn from the back, behind the first, so that they hook round each other. A nasty hole will occur between the yarns if this step is omitted.

Finally, if I am working from a chart I colour the appropriate sections then, as I work, I go over the lines knitted with an ordinary black lead pencil. PDB Engineering make a couple of gadgets which can be a help; one is a bulldog clip which is attached to the yarn mast, the other clips to the side of the chart, with a long metal ruler type of attachment, which "underlines" the next row to be worked. Both are very useful if you are doing a lot of intarsia.

So what splendid picture did I pick for my intarsia? I didn't - I settled for random "patchwork". It happens that I had a lot of thickish yarn - some of it angora, some of it mohair - in a lot of bright colours. They were not all exactly the same weights, but near enough for my purpose. I just made squares, rectangles, shapes representing the letter "L" and so on as the mood took me. Using this "whiskery" type of yarn, the ends twisted together even more than they do with smooth yarn, so I found myself untwisting on every row. Given this, does it surprise you to hear that the chunky machine was in use for this one jumper for about eight months?

In all this time I was knitting all the aforementioned four ply garments on the 950i, of course. Not having a ribber on the chunky machine, I started with waste yarn, then picked up the open stitches and knitted the welts by hand, working downwards. I know some machine knitters won't go near hand knitting needles but

it is sometimes useful to intermix the disciplines.

In fact, I also did a little Swiss darning, because in a couple of places I had made a stitch in the wrong colour. I saw someone wearing a sweater with a big animal on the front - I knew it had been made by a machine knitter rather than a factory, because there was just one stitch out of line. What a pity the knitter hadn't spotted this and darned over in the correct colour. Or did she or he notice it and just didn't care? I'll never know.

Having knitted the front and back, I decided that I would do the sleeves plain. The welts were in a neutral beige sort of colour, so I tried making a tension piece on the 950i machine, using the angora double. This worked nicely and what a joy it was to get the sleeves knitted so quickly!

I know the purists are having fits because I said I mixed the various types of yarn, but I managed to "key" them all together with the vigorous use of the teasel brush. This blurred over some of the edges, making the sleeves look like the rest of the work and I ended up with a beautifully soft finish to the garment. Did you know that you can brush ordinary acrylic to give a fluffy appearance? It's a lot of work, but it can turn a jumper made from an inexpensive cone of yarn into something that looks as though one has spent £££s on the material.

If you are thinking of going in for this, it is as well to get a hefty teasel brush with a handle. Those little wooden things which fit nicely between the thumb and forefinger are not really "man" enough for the job. Even with the bigger brush it can take some time. I told you at the start that intarsia takes time and patience well - brushed intarsia takes even more of these two commodities, but it is well worth it!

I am typing this at the beginning of December, with snow on the ground and bitterly cold winds. My legs are getting frozen from sitting still - I wonder if I could make myself some "angora-type" over-the-knee socks? I doubt it, I think I will just hope for some warmer weather!

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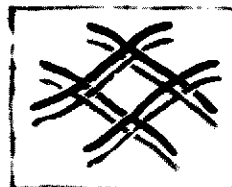
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Designed by

AN EYE FOR DETAIL

2

Judy Dodson

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for 9 mm chunky punchcard or electronic machines with 24 stitch pattern facility and a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Spectrum Aran. (Yarn Guide No.17.)

7 x 100 g balls in Blue (MC).

5 x 100 g balls in Navy (A).

1 x 100 g ball in Cream (B).

GARMENT WEIGHT

Finished garment in weighs 965 g.

The fibre content of this yarn is 100% wool and is available from stockists or by mail order from:- Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-102 cm, 34-40 in.

Actual size 117 cm, 46 in.

Length to shoulder 63 cm, 25 in.

Sleeve seam 43 cm, 17 in.

TENSION

18 stitches and 22 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial setting approximately 4).

18 stitches and 24 rows to 10 cm, 4 in measured over Fair Isle pattern 1 (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) On Brother electronic machines, place pattern over centre 0.

e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on).

FAIR ISLE PATTERN 1

K 1 row MC/A. Reform sts in A as follows:- Drop st in A off N and drop down 1 row. Put latch tool under the float in A and through the MC st. Knit the st in A through the MC st and place on to empty N. Rep along row. K 2 rows MC. These 3 rows form pattern.

more. RC shows 29. Push rem 27 Ns to HP. With carriage at right and using a transfer tool, push 31 Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and continue in Fair Isle patt 1. Reset RC to 11. Work as for Right Part from * to *, reversing shaping. Push rem 23 Ns to HP. Remove card. Continue in st st. With carriage at right, push N 22 (marked N) at right of centre 0 from HP to UWP.

POCKET INSERT

* Using B, K 1 row. Take yarn round first inside N in HP. K 1 row.

Take yarn round first inside N in HP. ** Push 1 inside N at opposite end to carriage from HP to UWP. K 1 row. Take yarn round first inside N in HP. Rep from ** 15 times more. Push rem 17 Ns to HP Cut yarn *. With carriage at left, push N 23 (marked N) at left of centre 0 from HP to UWP. Work as for first pocket insert from * to *. With carriage at right, push Ns from HP to UWP. Using B, K 1 row. Do not cut yarn. Using WY, K a few rows and release, leaving empty Ns in WP. With carriage at right and K side facing, replace sts on to Ns. Unravel WY. Using

BACK

Push 108 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MT and A, K 1 row. Set RC at 000. Using MC, continue in cable pattern from chart. K 20 rows. Insert card 1 and lock on first row. Set RC at 000. Continue in st st. K 2 rows. Release card and continue in Fair Isle patt 1 *. K 27 rows. RC shows 29. Remove card. Continue in st st and B. K 1 row. Do not cut yarn. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and K side facing, replace sts on to Ns. Unravel WY. Using B, K 2 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and wrong side facing, replace sts on to Ns. Unravel WY. Insert card 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MC, K 1 row. Release card and continue in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 82 rows. RC shows 83. Remove card. Continue in st st and A. K 1 row. Do not cut yarn. Using WY, K a few rows and release, leaving empty Ns in WP. With carriage at right and right side facing, replace sts on to Ns. Unravel WY. Using A, K 10 rows.

SHAPE SHOULDERS

Cast off 10 sts at beg of next 4 rows and 9 sts at beg of foll 4 rows. Cast off rem 32 sts.

POCKET LININGS

Using MC, cast on 19 sts by hand. Set RC at 000. Using MT, K 20 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to *. K 9 rows. RC shows 11.

POCKETS

Note patt row on card. Set carriage to hold. Place a marker on N 23 at left and N 22 at right of centre 0. Push 76 Ns at left to HP and continue on rem 32 sts for right part. * K 1 row. Take yarn round first inside N in HP. ** K 2 rows. Push 1 N at carriage side to HP. Rep from ** 7 times more. K 1 row. RC shows 29 *. Push rem 24 Ns to HP. With carriage at left and using a transfer tool, push centre 43 Ns between markers from HP to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and continue in Fair Isle patt 1. Reset RC to 11. *** K 1 row. Take yarn round first inside N in HP. Rep from *** once more. **** K 1 row. Push 1 N at carriage side to HP. Rep from **** 15 times

B, K 2 rows. Using WY, K a few rows and release, leaving empty Ns in WP. With carriage at left and wrong side facing, replace sts on to Ns. Unravel WY.

POCKET OPENING

Using lengths of B, cast off 19 sts over each pocket. With P side facing, place pocket linings on to empty Ns. Insert card 2 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MC, K 1 row. Release card and continue in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 34 rows. RC shows 35.

SHAPE NECK

Note patt row on card. Slip centre 32 sts on to a length of WY. Using nylon cord, K 38 sts at left by hand, taking Ns down to NWP. Continue on rem sts for first side. K 48 rows. Lock card. Continue in st st and A. K 1 row. Do not cut yarn. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at right and right side facing, replace sts on to Ns. Unravel WY. Using A, K 11 rows.

SHAPE SHOULDER

Cast off 10 sts at beg of next and foll alt row, K 1 row. Cast off 9 sts at beg of next row, K 1 row. Cast off rem 9 sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and continue in Fair Isle pattern. Finish to correspond with first side, reversing shaping. Push 32 Ns to WP. With wrong side facing, replace centre 32 sts on to Ns. Remove WY. Using MT+3 and MC, K 1 row and then cast off with a latch tool.

WELT EDGINGS

Push 87 Ns to WP. With right side facing, replace sts from lower edge on to Ns dec evenly. Using MT-1 and A, K 2 rows. Using MT+2, K 1 row and then cast off with a latch tool.

SLEEVES

Push 56 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using B, K 1 row. Insert card 1 and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and continue in Fair Isle patt 1. Shape sides by inc 1 st at each end on next and every foll 3rd row until there are 98 sts. K 17 rows. RC shows 80. Lock card. Continue in st st and B. K 1 row. Do not cut yarn. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and K side facing, replace sts on to Ns. Unravel WY. Using B, K 2 rows.

Using MT+4, K 1 row and then cast off with a latch tool.

CUFFS

Push 36 Ns to WP. With carriage at right and right side facing, replace sts from lower edge of sleeve on to Ns dec evenly. Using MT and B, K 2 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and wrong side facing, replace sts on to Ns. Unravel WY. Set RC at 000. Using MC, continue in cable patt from chart, K 20 rows. Continue in st st. Using A, K 1

row. Do not cut yarn. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With carriage at left and right side facing, replace sts on to Ns. Unravel WY. Using MT-1 and A, K 2 rows. Using MT+2, K 1 row and then cast off with a latch tool.

COLLAR (KNIT 2)

Push 11 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using A, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-2/MT-2, K 50 rows. Using MT+4 /MT+4, K 1 row. Cast off with a

latch tool. Push 65 Ns on main bed to WP. With K side of first row worked in A facing, replace sts on to Ns dec evenly. Using MT, K 1 row. Using MT+6, K 1 row. Place marker on row. Cast off with a latch tool.

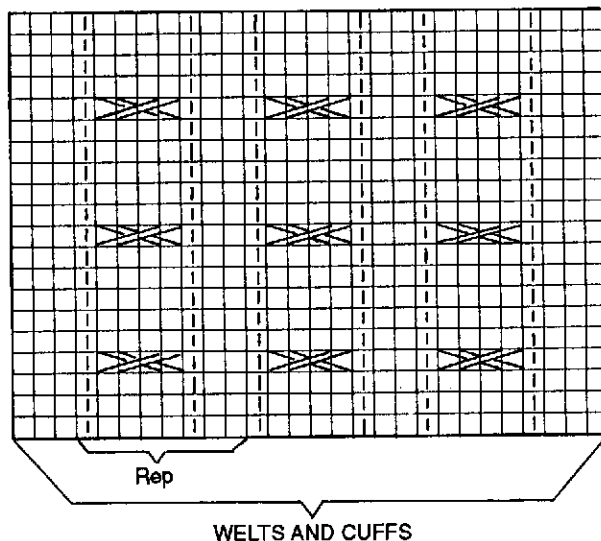
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder seams. With wrong side of row marked on collars next to right side of front, join collars up fronts and across to centre back neck. Join back seam of collar, reversing seam halfway. Sew right side of collar to 32 sts cast off at centre. Catch down left side underneath. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Catch down pocket linings on inside. Attach tassels if required to pockets. Using B, embroider a cross in the centre of each diamond.

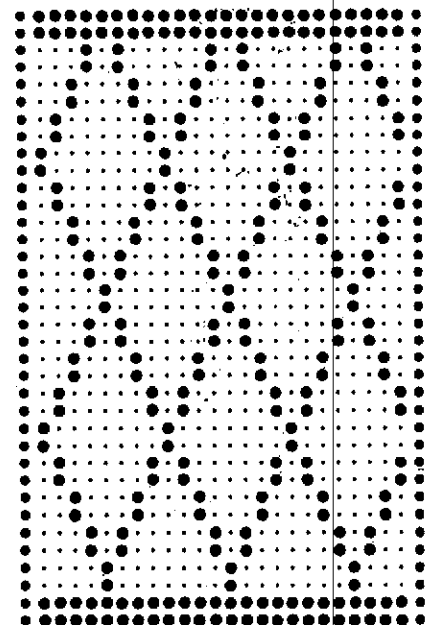
CABLE CHART



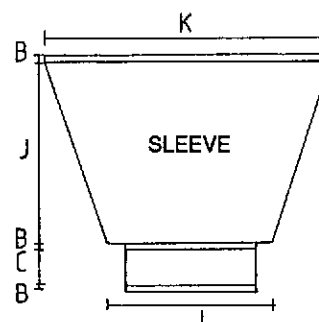
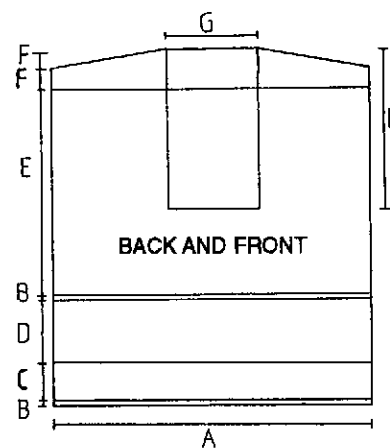
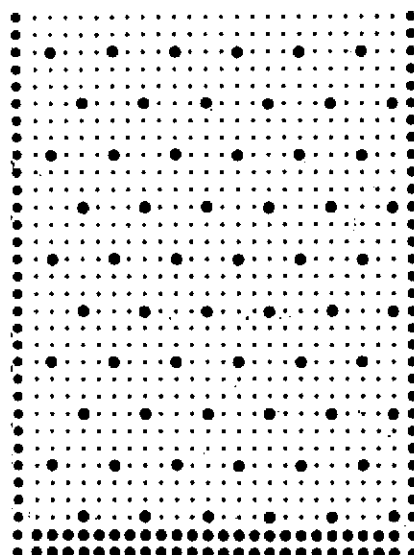
[] = Drop stitch and pick up as for ribbing.

[X] = Cross 2 stitches at left in front of 2 stitches at right.

PUNCHCARD CHART 2



PUNCHCARD CHART 1



- A = 60 cm
- B = 1 cm
- C = 7 cm
- D = 12 cm
- E = 38 cm
- F = 4 cm
- G = 17.5 cm
- H = 30 cm
- I = 31 cm
- J = 33 cm
- K = 54 cm

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BROTHER JOHN

MAKING THE MOST OF THE **BROTHER LACE** CARRIAGE - PART 3

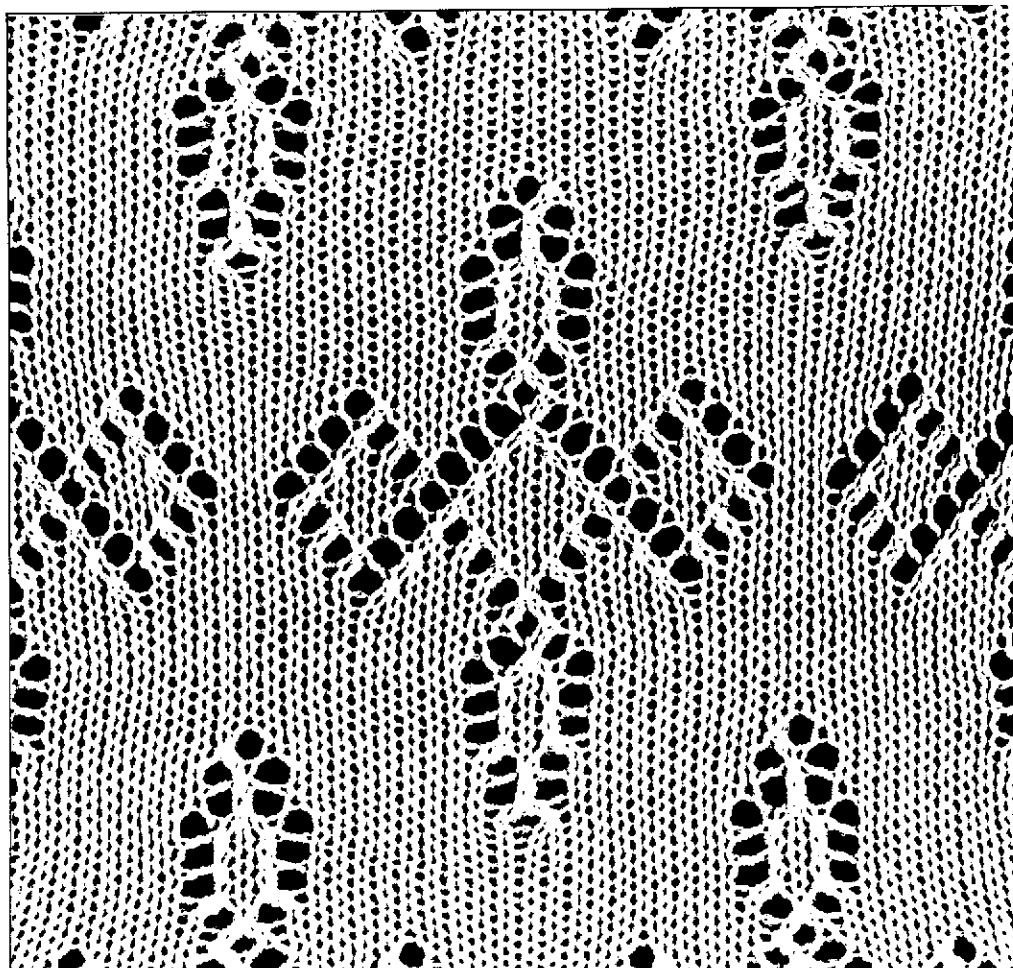
This month we shall go over the processes of **designing your own lace patterns**. We need to start with something simple and the pattern I shall be developing, which is shown in the photograph knitted as true lace, can also be knitted as fine lace. It will fit on a normal 24 stitch punchcard.

John Blakeman

First of all we have to have some concept of what the finished lace pattern will look like. In effect we need to make a stitch plan which we can then translate into the lace pattern.

My initial idea is the pattern illustrated in Figure 1. I designed this just by "doodling" on a piece of graph paper just as I might if I was trying to come up with an idea for any other stitch pattern.

The stitch pattern knitted as true lace



If you have a PPD or a computer based Designaknit programme which can send patterns to a printer then use it for your doodling. You will see from this article that there are distinct stages in designing a lace pattern. It's easy to alter patterns electronically and the printer will produce copy for you to work from as you start on each stage.

In making this pattern, I have had to remember the cardinal rule of lace pattern design which is that one cannot have lace holes on two adjacent stitches. You may have thought that the end stitches on row 12 would breach this rule when the pattern is repeated horizontally. However, the design is only 21 stitches wide, so when punched on to a card the end stitches would not actually be side by side. This is something which is quite easy to forget at this stage.

Having come up with an idea that would appear to meet this rule I have had to think a little more about how I want the pattern to repeat. By itself it would look pretty boring, so I've decided to add a second repeat of the pattern which is staggered horizontally by a half pattern width. This is illustrated as Figure 2 with the staggered part of the pattern spread over the four corners of the stitch plan.

We now have to consider which lace holes are to be created by transferring stitches to the left and which by transferring to the right. This is important. If we transferred all the stitches in the same direction, the finished fabric would take on a bias. If we attempted to knit a square piece of fabric it would come out lozenge shaped. You might take advantage of this trait in producing a design, but rules should only be broken when you are sure about what you are doing!

I have developed the stitch plan one stage further in Figure 3 by indicating which stitches will be transferred to the left and which to the right, using the standard symbols given in Part 1. I have also attempted to have an equal number of transfers in each direction.

This is a crucial diagram in preparing any lace pattern. It is our blueprint and the more information that we have on it the easier it will be to translate into the actual stitch pattern. Do not try to prepare this diagram on graph paper as it is too small and you need space to write. I suggest you use a paper that is ruled to a half centimetre grid, which is available from most stationers and that, when you start working on this stage, you work in soft pencil and have an eraser to hand.

Translating the stitch plan is a process which requires some concentration, especially on a pattern as long as this. It is too easy to make errors or lose your place on the stitch

pattern which has so few punched positions and so much "white space". I can offer you a few tips which will make the task easier.

On the right hand side of the stitch plan in Figure 3 you will see that I have marked the stitch pattern row numbers which will hold the instructions for the transfers to the left and to the right respectively. If you then number the rows of your stitch pattern or punchcard (on punchcards put the numbering on the right since you need to enter pattern information on the left) you will find it easier to keep your place.

My next tip relates to the stitch plan once more. I find it helps to mark the actual stitch positions with highlighter pens, one colour denoting those which are transfers to the left and a second colour, the transfers to the right. I find it easier to distinguish

between the colours than the symbols when there is so much else to remember.

From the previous articles you will understand that each row of the stitch plan will require two passes of the main carriage to create the stitches followed by four passes of the lace carriage to deal with the transfers. Only the lace carriage is connected to the patterning mechanism, so we can expect the length of our stitch pattern to be 40 stitch plan rows multiplied by 4 lace carriage passes per stitch plan row - that is 160 rows long. That may seem long, but there is not much punching involved as we shall see.

There is one complication that we must take into account. If a row of the stitch plan contains only transfers to the left then we need only two rows of stitch pattern to accomplish the work. The needles are

selected on the first pass of the lace carriage and transferred on the second pass. The lace carriage is then on the left and the third and fourth rows of stitch pattern are therefore superfluous. You will see that there are two such rows in our stitch plan, namely those marked "065" and "095" in the first column to the right of the plan. We therefore save a total of four rows in the length of the stitch pattern, reducing the total length to 156 rows.

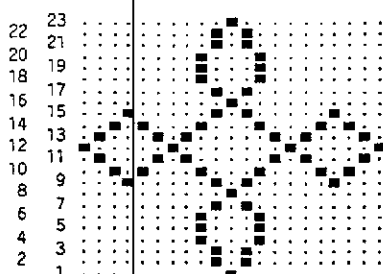
The same is not true of stitch plan rows containing only transfers to the right. Since these needles are selected only on the second pass of the lace carriage and transferred on the third, which leaves the lace carriage on the right, we need all four passes of the lace carriage. Again, there are two rows of this stitch plan which are like this. Look at the rows in

Figure 3 marked "017" and "141" in the first column to the right of the stitch plan.

It is therefore useful to scan through the stitch plan first and mark those rows which contain only transfers to the left. I have done this by marking them with three asterisks (***) in the second column to the right of the plan.

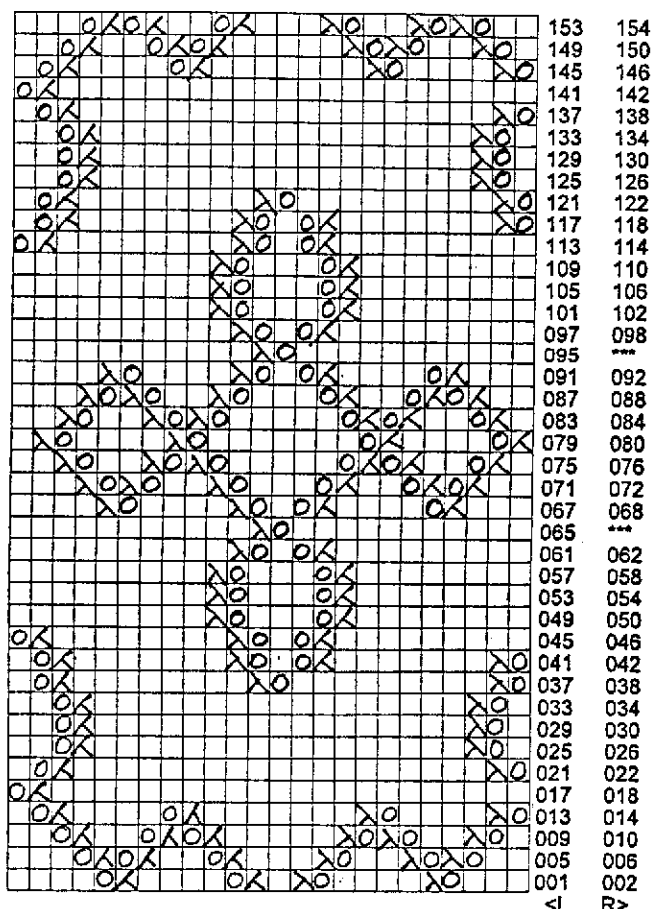
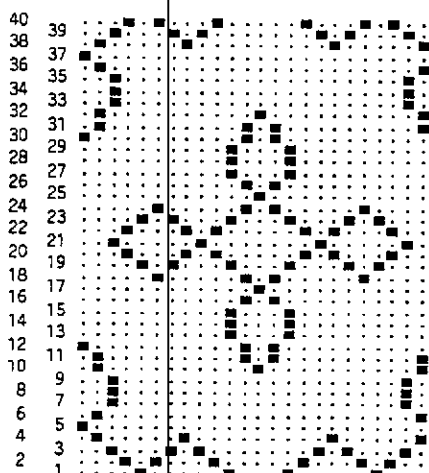
Once satisfied with the plan, we can go on to prepare the stitch pattern. The positions to be punched are represented by the lace hole symbol "O". The transfer symbol which either precedes or follows the lace hole merely indicates in which direction the transfer is to take place and hence determines the row of the stitch pattern to be punched.

The translation of one row of the stitch plan into rows of stitch pattern is done systematically according to the fol-



▲ Figure 1 The pattern concept

▼ Figure 2 The concept with repeats



▲ Figure 3 The completed stitch plan

lowing scheme. You should understand this from the previous articles but the explanation in *italics* reviews what the lace carriage will be doing:-

Stitch pattern row 1 is punched in those positions where a lace hole is to be created by a right to left transfer. Looking at Figure 3, punch those positions where the "O" symbol is preceded by the transfer right to left symbol. *The lace carriage selects those needles which carry stitches to be transferred to the left.*

Stitch pattern row 2 is punched in those positions where a lace hole is to be created by a left to right transfer. If there are no transfers to the right this row is still needed but will be blank since the lace carriage has to be moved from the right of the machine to the left.

Looking at Figure 3, punch the position where the "O" symbol appears followed by the transfer left to right symbol. *The lace carriage transfers the stitches selected in the previous row and selects the needles carrying stitches to be transferred to the right.*

Stitch pattern row 3 is left blank. This row is unnecessary if no transfers are made to the right in the stitch plan. *The lace carriage will transfer the stitches selected in the previous row and does not need to select any more needles.*

Stitch Pattern row 4 is left blank. Again, this row is unnecessary if no transfers are made to the right in the stitch plan. *The lace carriage does not need to select further needles but has to be returned to the left hand side to leave room for the main carriage to operate.*

Check that you understand this by comparing row 1 of the stitch plan with the first four rows of the stitch pattern which is given in Figure 4.

You now need to mark the stitch pattern with the information you will need when knitting. On row 1 you will need to enter a "main carriage marker", that is, a number 2, in the left hand margin to indicate that you need to knit 2 rows with the main carriage before using the lace carriage. If you

are entering the pattern straight into a PPD you can do this later by entering the number 2 as memo data on the first row. If you are using a punchcard machine you will need to write this on the card seven rows higher than the actual row. While you might also choose to mark each row with an arrow showing the direction in which the lace carriage is moving, this is not really necessary since it is readily apparent from the position of the "main carriage markers".

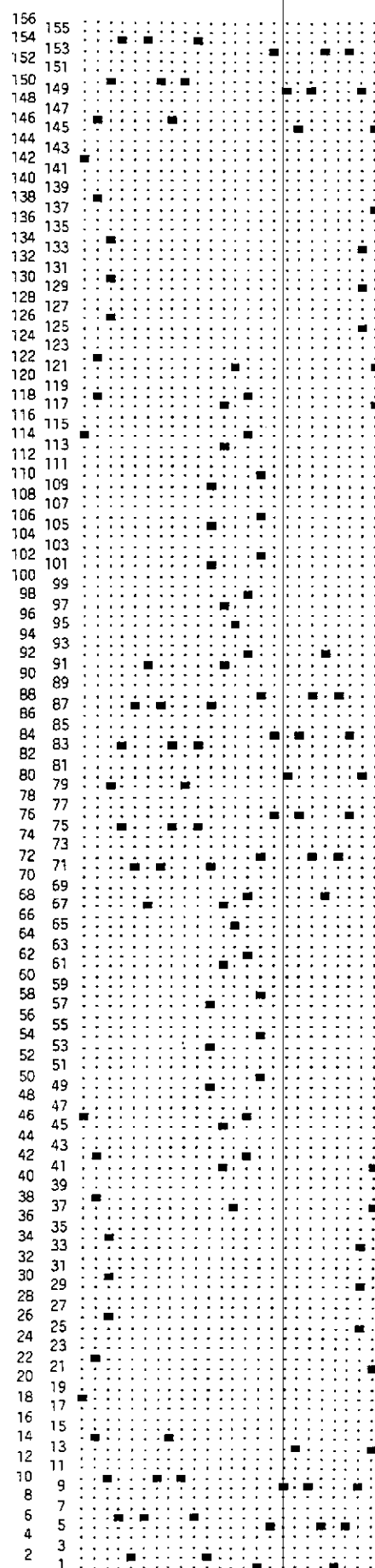
Now we need to deal with the second row of the stitch plan. Follow exactly the same routine as above remembering that we are now dealing with stitch pattern rows five to eight. Rows seven and eight will of course be blank.

We keep repeating this routine until the stitch pattern is finished and the full stitch pattern should look like that in Figure 4. When inserting your "main carriage markers" remember that these should generally appear on every fifth row of the stitch pattern. The exception is where a stitch plan line contains no transfers to the right. Since we do not include the superfluous rows in the stitch pattern we will, in places, have "main carriage markers" appearing occasionally after every third row. If you complete the row information at the side of the stitch plan correctly, this should not present you with any surprises.

Following all these stages may seem over complex and tedious. However I assure you that they are all necessary. If you are to avoid getting lost half way through the process or punching out a flawed stitch pattern you must work methodically and systematically and be able to cross-refer between all the stages of pattern development.

For those of you who own a PPD, you can avoid all the tedium of translating a stitch plan into a stitch pattern by using the Brother Lace Cartridge. Once you have devised your stitch plan this cartridge creates the stitch pattern for true, fine or fashion lace automatically and in moments, but more of this and the design of fashion lace patterns next month.

▼ Figure 4 The completed stitch pattern



C CLUB LINE

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For further information and enrolment – telephone Alston Hall – or call Pam Turbett on:- 01730-893654.

PALMARSH FASHION SHOW

The Palmarsh MKC is to hold a Fashion Show of garments knitted by club members, on Wednesday, 20th March. The show will be at 7.30 pm at Folkestone School for Girls, Coolinge Lane, Folkestone, Kent and tickets are £2.00 each. You can obtain yours by ringing Gill Cullwick on 01797 367029. Why not go along and lend your support? You could make new knitting friends and a donation from the proceeds will be made to the Pilgrims Hospice in Kent.

BICESTER

The Ewe MKC meets every first Thursday of the month at their new venue, the West Bicester Community Centre, Shakespeare Drive, Bicester, Oxon. Full details are available from Mrs Anne Andrews on:- 01869 322022.

NEWTON ABBOT

The Teign MKC has itchy feet and is always on the move, but at least it keeps them in the news! The latest venue, behind the Dyrons Centre, is The Music Room, Knowles Hill School, Newton Abbot. Meetings are from 7.00 to 9.30 pm on the second and fourth Friday of each month. For more details, telephone the Secretary, Christina Bligh, on:- 01803 551059.

CAMBERLEY

Yateley MKC has also moved. Meetings are now at Room D1.6, Yateley School, School Lane, Yateley, Camberley, Surrey. They are held on the second Wednesday of the month, at 8.00 pm and the Secretary is Sandra Cornwall, tel:- 01252 870044, if you have any queries.

BROMSGROVE

Organiser Pat Stanton would be pleased to hear from anyone who would like to join the friendly and long-established Bromsgrove MKC. Ring her on 01527 831822 for all the details but, for the record, the

meetings are from 8.00 to 10.00 pm on the second Wednesday of the month, at St. John's Church Hall, Kidderminster Road, Bromsgrove.

NORWICH

The Highway KC is a new entry in our directory and holds its meetings at the Goldsmith Centre, Goldsmith Street (off Dereham Road), Norwich, Norfolk. Club night is the first Wednesday of the month and meetings are from 7.30 to 9.30 pm. If you would like to know more, ring the organiser, Mrs Barbara Hornagold on 01603 745590.

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Town

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Monthly date(s) of meetings

Time of meetings

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine.

1214

Designed by

COLOUR BLOCK FAIR ISLE

3

Judy Dodson

BACK

Push 152 [168, 184, 200] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt *. K 216 rows. Cont in st st and MC.

SHAPE SHOULDERS

Using MT-1, cast off 10 [12, 13, 15] sts at beg of next 4 rows, 10 [12, 14, 15] sts at beg of next 2 rows, 11 [12, 14, 15] sts at beg of next 2 rows and 11 [12, 14, 16] sts at beg of next 2 rows. Cast off rem 48 sts.

FRONT

Work as for Back to *. K 75 rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 100 [108, 116, 124] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 141 rows. Cont in st st and MC. Using MT-1, K 1 row.

SHAPE SHOULDER

Cast off 10 [12, 13, 15] sts at beg of next and foll alt row, K 1 row. Cast off 10 [12, 14, 15] sts at beg of next row, K 1 row. Cast off rem 11 [12, 14, 16] sts. With carriage at right, unravel nylon cord over 48 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shaping.

FRONT EDGING

Push 48 Ns to WP. With K side facing, replace centre 48 sts on to Ns. Unravel WY. Using MT and MC, dec 1 st at each end on next and foll alt row. 44 sts. K 1 row. Using MT+3, K 1 row. Cast off with a latch tool.

WELTS

Push 132 [148, 164, 180] Ns at centre of machine to WP. With P side facing, replace sts from lower edge on to Ns dec evenly. Using MT and MC, K 1 row. Transfer sts for 2x2 rib with 5 Ns at each end in 1x1 rib. Set RC at 000. Using MT-3/MT-3, K 50 rows. Using MT+1/MT+1, K 1 row. Cast off with a latch tool.

SLEEVES

Push 92 [96, 100, 104] Ns at centre of machine to WP. Insert card and lock on 11th row. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, K 1 row. Set RC at

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Fawn (MC).
1 x 500 g cone in African Violet (A).
1 x 500 g cone in Linden (B).
1 x 500 g cone in Copper (C).
1 x 500 g cone in Larkspur (D).

GARMENT WEIGHT

Finished garment in second size weighs 570 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Telephone 01274-561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 98 [103, 113, 123] cm, 36 1/2 [40 1/2, 44 1/2, 48 1/2] in.

Length to shoulder 67 cm, 26 1/2 in.

Sleeve seam 42.5 cm, 17 in with cuff turned back.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in backfeeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN

K 2 rows D/MC, 4 rows D, 2 rows MC/D, 2 rows MC, * 6 rows MC/A, 2 rows MC/D, 2 rows MC/B, 2 rows MC/D, 2 rows MC/C, 2 rows MC/D, 2 rows MC/B, 2 rows MC/D, 6 rows MC/A, 4 rows MC, 4 rows MC/C, 4 rows MC/B, 6 rows MC/A, 2 rows MC, 2 rows D/MC, 6 rows D/C, 2 rows A/MC, 6 rows D/C, 2 rows D/MC, 2 rows MC, 2 rows MC/A, 2 rows MC/C, 2 rows MC/B, 2 rows MC/C, 2 rows MC/A, 4 rows MC/D, 2 rows MC/A, 4 rows MC/D, 2 rows MC/C, 2 rows MC/B, 2 rows MC/C, 2 rows MC/B, 2 rows MC/C and 2 rows MC. These 108 rows form pattern.

000. Release card and cont in Fair Isle patt (Starting from *). K 6 [9, 7, 9] rows.

Shape sides by inc 1 st at each end on next and every foll 7th [5th, 4th, 3rd] row until there are 128 [144, 160, 176] sts. K 10 [11,

12, 21] rows. RC shows 136. Cont in st st. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Using MC, K 4 rows. Using MT+3, K 1 row. Cast off with a latch tool.

RIGHT CUFF

Push 58 Ns at centre of machine to WP. With carriage at right and right side facing, replace sts from lower edge of sleeve on to Ns, dec evenly. Using MT-1 and MC, K 4 rows.

CUFF OPENING

Push 66 Ns at left to HP. Using WY, K a few rows over rem 22 sts and release. Push Ns from HP to UWP. Using WY, K a few rows and release from machine. Push 22 Ns at centre of machine to WP.

* With right side facing, replace sts on to Ns. Unravel WY. Transfer sts for 2x2 rib with 4 Ns nearest the other part of cuff in 1x1 rib. Set RC at 000. Using MT-3/MT-3 and MC, K 40 rows. Using MT+1/MT+1, K 1 row. Cast off with a latch tool *. Push 66 Ns at centre of machine to WP. Work as for first part of cuff from * to *.

LEFT CUFF

Work as for right cuff, reversing opening as reading left for right and right for left.

RIGHT COLLAR

With carriage at right, push 200 Ns on each bed to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 64 rows. Using WY, K a few rows and release from machine. Push 130 Ns on main bed to WP. Replace sts on to Ns dec evenly. Unravel WY *. ** Using MT and MC, K 1 row. Inc 1st at left edge on next and foll alt row. Using MT+3, K 1 row. Cast off with a latch tool **.

LEFT COLLAR

Work as for Right Collar to *, then from ** to **, reversing shaping by reading right for left.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Join back seam in collar. Sew cast off edge of collar into position and join mitres. Sew right side of collar on to 44 sts at centre. Sew left side underneath. Set in sleeves, matching centre to shoulder seams. Join sleeve and side seams (leaving welt open for side slits, if required). Join half or slit opening on cuffs.



MASTERCLASS

READY FOR SPRING

There is a promise of spring at last, if not the absolute reality. It's been quite a winter! Spring bulbs were already showing lime green spikes above the frozen ground on Boxing Day, but it has taken them quite a long time to grow further!

Mary Dowse

It seems well worth the wait, when they show signs of flowering and all the time, they have been displaying the lime green that is so fashionable for spring and summer – a great colour by itself and splendidly fresh with the very popular white. Of course other fresh and sparkling colours are fashionable too, there are lots of blues and pinks, but greens and lime greens in particular, are a lovely follow-on to the rich burnt oranges of winter. If you can't make up your mind which colour to choose, don't forget that white might be even better this year, so you are sure to find a fashionable colour to suit you, or whoever you are knitting for. One very nice thought I've had is, that with the resurgence of nylon and synthetics, washing is no problem!

March sounds like spring and you certainly want knitting that looks spring-like, but don't forget that it can still be very cold at this time of the year, so how about the joy of a warm sweater or cardigan in one of these colours? Don't forget, either, the joys of plain knitting. All knitters, including me, are so easily led away by the interesting complications of stitches and patterns that we sometimes forget how beautiful a plain piece of knitting can be.

However, knitting something plain can be quite a serious undertaking since you have to knit plain garments reasonably well and carefully, with no cheating. Elaborately patterned designs are often easier to achieve and plain knitting allows for no compromises

and few short cuts, but how lovely it can be when it's finished.

At the moment I am busily doing some plain knitting in fine kid mohair. It's such a beautiful yarn that it needs very little embellishment and, after playing with the possibility of a Fair Isle pattern (which would certainly look good and I'll try it later), I decided on plain. Originally, I thought of using two strands together, as this even works on a fine gauge machine, but I finally settled on knitting two layers instead. One is in a lovely quiet, subdued lime, the other, a quiet 'old gold'.

Two identical layers, steamed and seamed very carefully and separately, can then be attached to each other very lightly at the hems and possibly the armholes, to make a completely reversible, fine but warm sweater, perfect for this time of year and also for chilly evenings in summer. Totally innocent of any decoration, but giving a vibrant singing colour on either side with closely related tones, such a sweater looks very luxurious and quite perfect.

Mohair isn't the cheapest of yarns but fine kid mohair, from Celandine or Nina Miklin, goes an incredibly long way and it is much easier to knit than the thicker type. Much as I love the feel and the lovely colours of chunkier mohairs, they can be a little trying to knit by machine so don't be tempted to think that thicker ones are easier.

Simple shapes and simple knitting make a delicious change from "clever" Fair Isle, tuck stitch and double jacquard so if, like many of us, you have been trying lots of elaborate stitch patterns recently, you may be most thankful to go back to plain knitting for a little while.

If you really don't feel like knitting mohair, fine two-ply wool gives much the same effect. A dedicated 'ribber' might like to use full needle rib since this

makes a lovely fabric for close-fitting or skimpy garments, which don't really work well in mohair. If your figure allows it, a skimpy short sweater works beautifully and is very fashionable, but mohair does, I think, need to be easy-fitting, not to say loose, for the best effect (great for the big and beautiful).

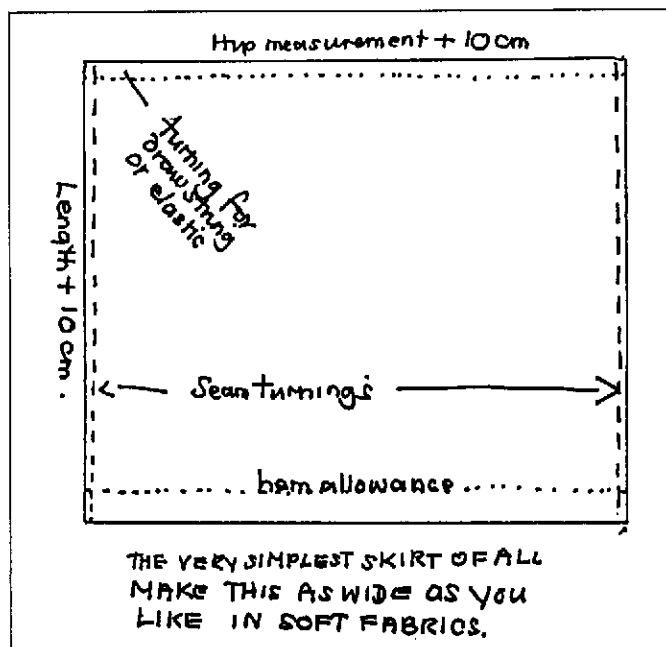
Black, white or grey can also look marvellous with brilliantly coloured or patterned pants or skirts and if you don't want to knit these, they are very easy to make for summer in the many soft fabrics around. Although heavier tweeds, gaberdines and corduroys are best made on more orthodox lines and shaped or darted into the waist, soft fabrics can be quite simply made from very easy shapes.

The simplest skirt of all is just a straight piece of fabric about 10 cm (4 in) wider than your hip measurement (allowing for movement and small seam turnings), by about 10 cm longer than your chosen finished length, to allow for a hem and a turning at the waist for either elastic or the fashionable drawstrings. If your fabric is wide enough you need only one seam at the centre back or centre front but you can make side seams if it isn't.

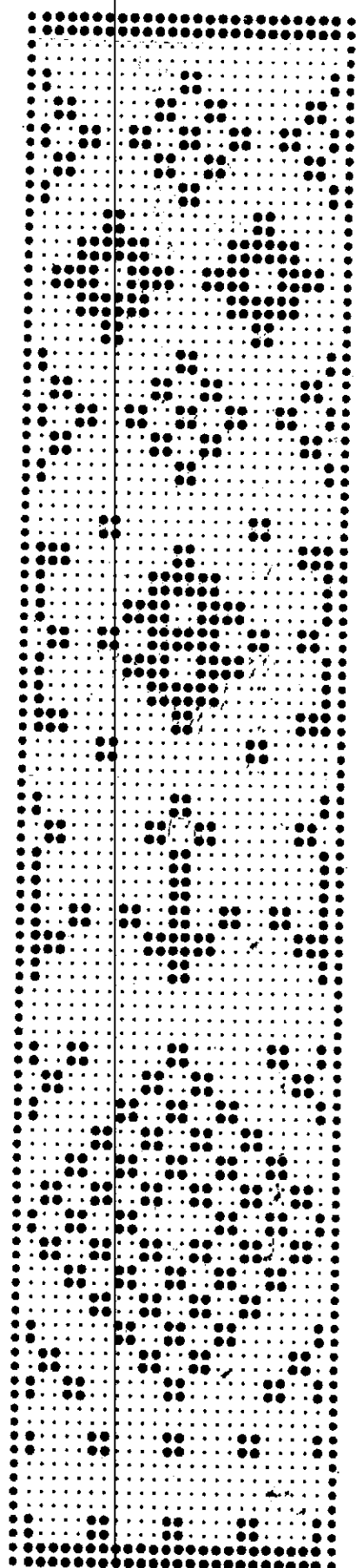
You can make this skirt as wide and as gathered as you wish just by using more lengths of fabric and it works particularly well in really soft jersey fabrics which are often very wide.

If you're a bit more enterprising you can also make a very full circular skirt, making the waistline big enough to go over the hips and finishing it with elastic or a drawstring, in the same way. Alternatively, you could lash out on a lovely pleated do-it-yourself skirt in a Liberty print, which has a ready-made elasticated waist and just one seam to join.

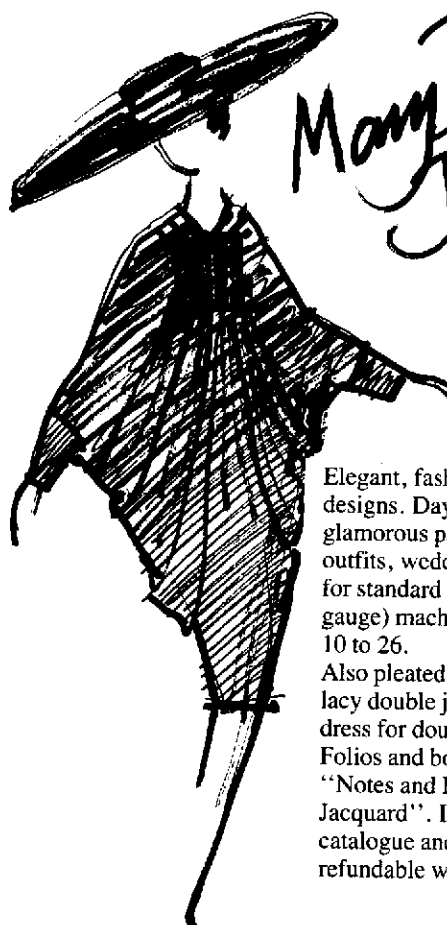
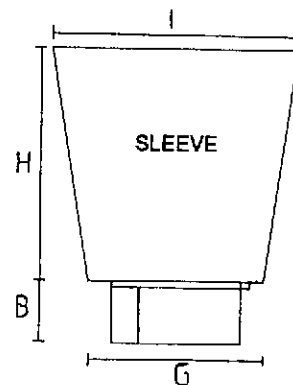
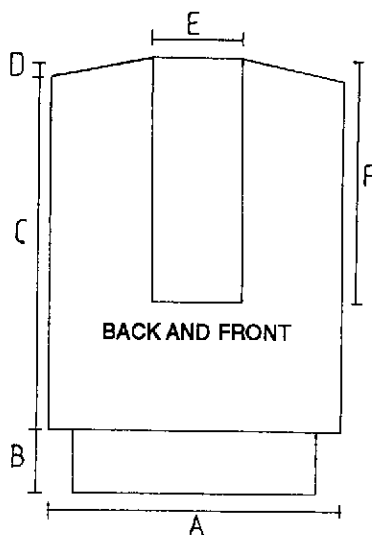
Make yourself a lovely spring outfit and very Happy Knitting.



PUNCHCARD CHART



A = 47.5 [52.5, 57.5, 62.5] cm
 B = 10 cm
 C = 57 cm
 D = 2.5 cm
 E = 15 cm
 F = 39.5 cm
 G = 28.5 [30, 31, 32.5] cm
 H = 37 cm
 I = 40 [45, 50, 55] cm



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PICTURE KNITTING

A HOST OF GOLDEN DAFFODILS

Yellow daffodils tossing their heads in the breeze are the perfect reminder that spring has finally arrived.

This month's bold daffodil design, used as a repeat pattern, will create a really colourful sweater. Try changing the shade of yellow every 30 rows (one complete flower pattern) to add contrast to your design. Jade green produces a natural background colour and will contrast well with the yellow blooms.

A striped background would also look attractive, try claret with navy, the colours alternating every 30 rows to correspond with the change of flower colour.

WENDY'S MONEY-MAKING IDEA

This small island of ours is full of enthusiastic gardeners who spend hours lovingly tending their flower beds and vegetable plots. Amongst those who attend local produce and flower shows, you could find several enthusiastic customers for sweaters with a garden theme.

With this in mind, I am including a pattern of a gardener, hard at work, which will delight those who prefer



wearing less colourful designs. To add leaves to the trees, embroider "lazy daisy" stitches at random on the branches.

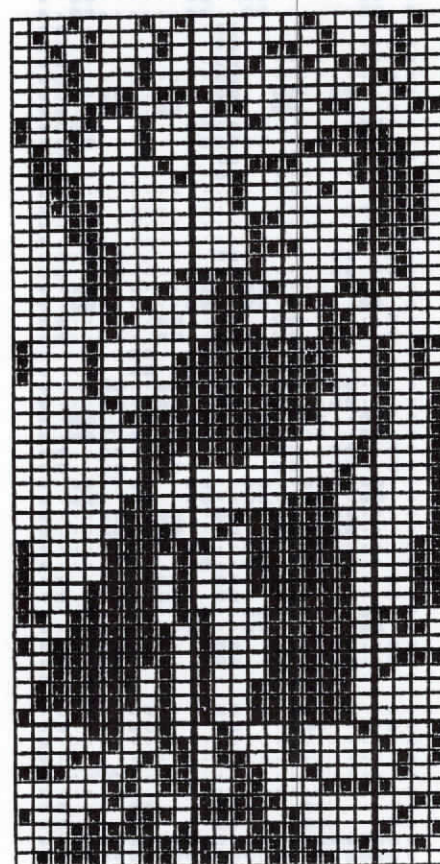
This design and the daffodils can be found in the books featured in this month's Special Offer. Knowing that you could find a number of customers who are strictly vegetable growers, I am offering free vegetable patterns with each book.

THIS MONTH'S WENDY PHILLIPS BOOK OFFER

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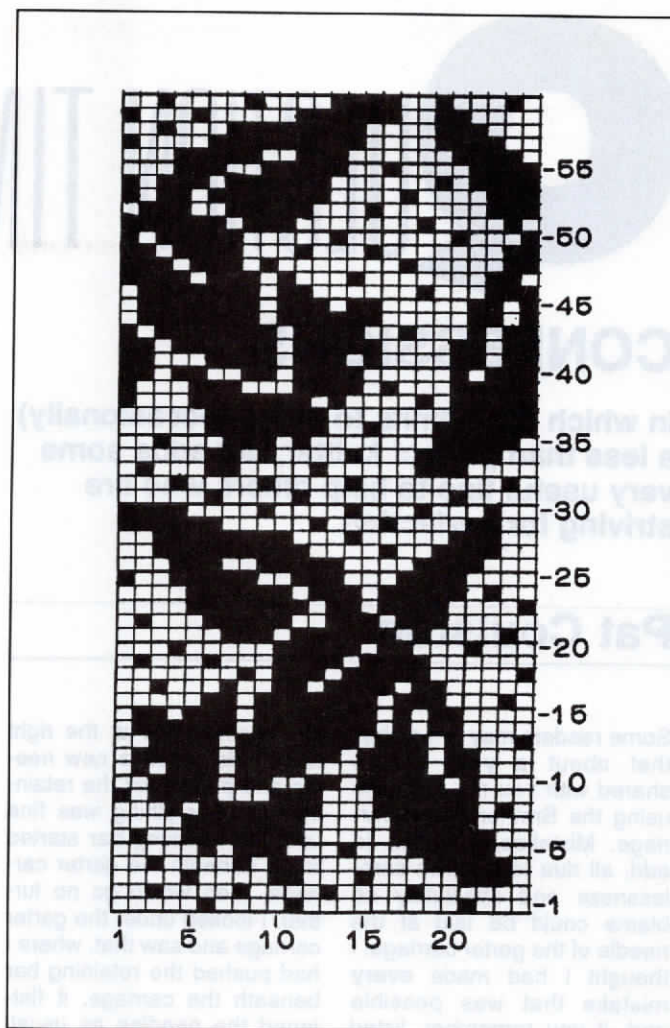
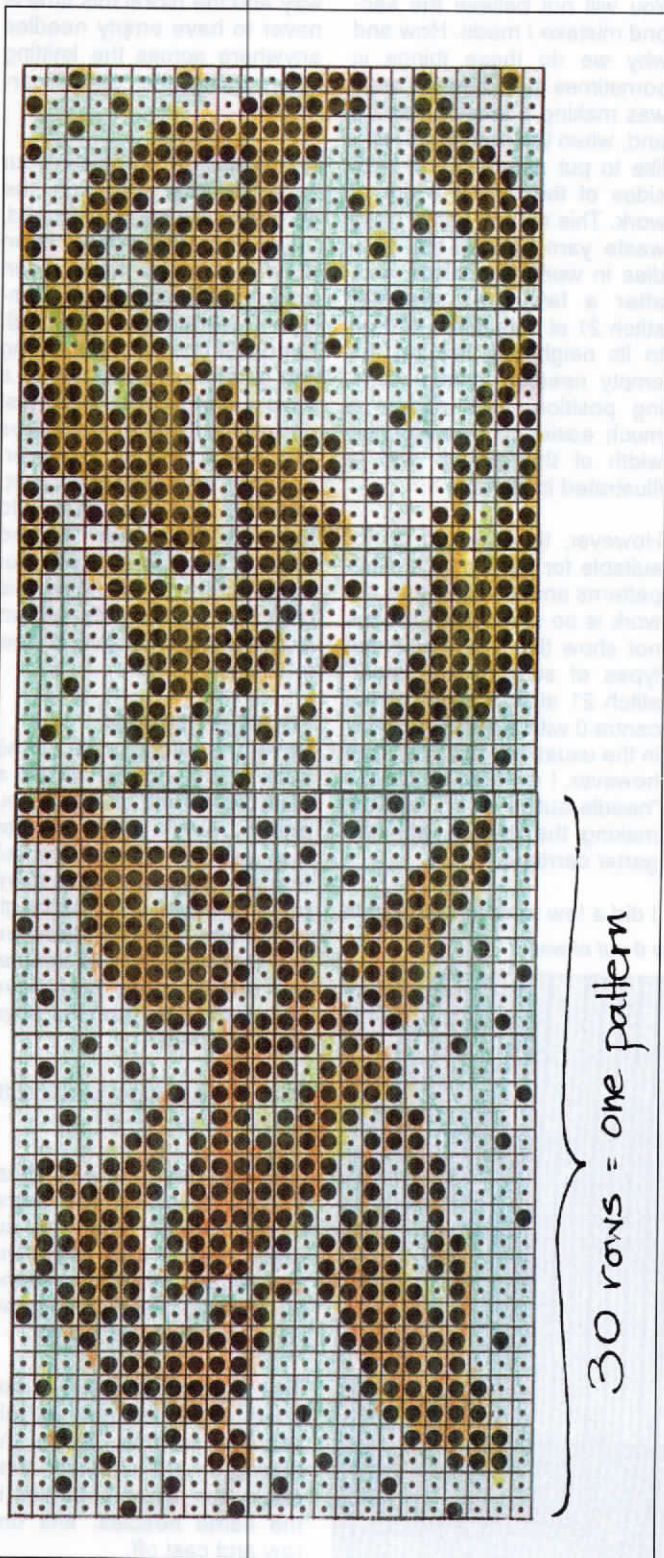
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QUESTION TIME

CONFESSIONS

In which Pat admits to being (occasionally) a less than perfect knitter, but adds some very useful tips to help others who are striving for perfection.

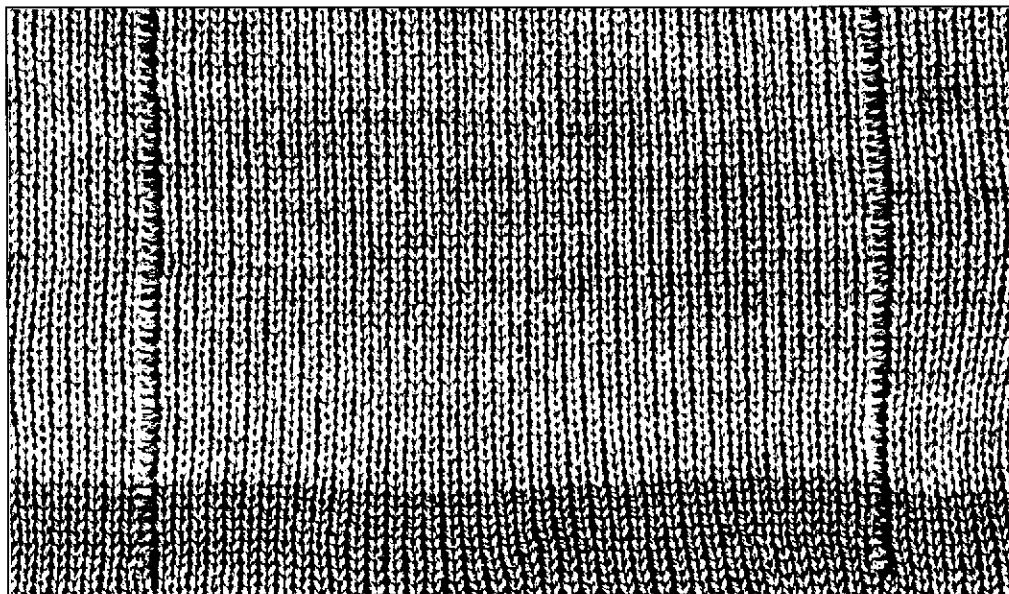
Pat Coulston

Some readers may remember that about a year ago, I shared with you my mistakes using the Brother garter carriage. Mistakes, I hasten to add, all due to my own carelessness and absolutely no blame could be laid at the needle of the garter carriage! I thought I had made **every** mistake that was possible and, if you remember, listed them all. Not so. Yesterday I found two more! The first I can forgive myself for – the second I can't.

The garter carriage had knitted about 30 rows or so and was on the left of the needle bed when I noticed I had a damaged needle. The needle was about the twentieth to the left of centre and I was sure it would not be a problem. I simply had to transfer that stitch on to its neighbour, pull out

the retaining bar at the right hand side, insert a new needle and push back the retaining bar. Everything was fine until the retaining bar started to go beneath the garter carriage, then would go no further. I looked under the garter carriage and saw that, where I had pushed the retaining bar beneath the carriage, it flattened the needles as usual. However, where the bar had not reached the needles, they were still up that tiny bit and the garter carriage would not go to its right or left. I tried not to panic, put my fingers beneath the garter carriage and pushed the needles down and the retaining bar along, one needle at a time. It took me ages, but my garter carriage was freed. I returned the stitch I had transferred back to the new empty needle and all was well.

SAMPLE 1 - Tension swatch knitted with needle 21 at each side of centre 0 out of work.



The moral of the tale has to be that, when you are using the garter carriage, put it on to the extension rails **before** you remove the retaining bar to change a needle.

You will not believe the second mistake I made. How and why we do these things is sometimes quite beyond me! I was making a tension swatch and, when the pattern allows, I like to put needle 21 at both sides of the centre 0 out of work. This means I start off in waste yarn with all the needles in working position and, after a few rows, transfer stitch 21 at both sides of 0 on to its neighbour, leaving the empty needles in non-working position. This makes it much easier to measure the width of the swatch and is illustrated in Sample 1.

However, this method is not suitable for certain tuck stitch patterns and others where the work is so spread out it does not show the gap. For these types of swatches, I "mark" stitch 21 at both sides of the centre 0 with a contrast colour in the usual manner. This time however, I decided to use the "needle out of work" method, making the swatch with the garter carriage.

I did a few rows in waste yarn

with my main carriage (to save time) and transferred stitch 21 at both sides of the centre 0 to its neighbour. I put in the punchcard for the pattern, threaded up the main yarn and started it off. Yes, I am sure you all know what happened next! The garter carriage came to the first gap then jammed because it thought it was time to turn round and go back the other way. I thought I had done something terrible again, but gentle easing eventually freed the carriage. Once again, I learned my lesson the hard way and the moral this time is never to have empty needles anywhere across the knitting when using the garter carriage.

We have now completed our Lace Course. Although the garments are not yet finished, measurements have been done, drawings have been made on the charter and tension swatches knitted. Everyone chose to knit a long line sleeveless waistcoat in a small patterned lace and most decided to finish off the edges with hand crochet. However, one lady who cannot crochet, decided to use that old favourite machine knitted edging "three over three". For those who do not know this favourite standby, it's shown in Sample 2 and here is how to knit it.

LOOPED EDGING

Have the wrong side of the work facing you and start at a seam at the left, or right if you prefer. Using a treble transfer tool, pick up three "stitches" from the edge and place them on to three needles. Although I call them "stitches", they are not actual stitches of course, but merely loops that have been picked up from the edge to be trimmed.

With the carriage at the left, knit six rows.

* Pick up three more stitches, placing them on the same three needles and knit six rows. Repeat this along the row, ending by picking up the last three stitches, knitting two rows and then casting off.

This edging is also sometimes used as a feature to join shoulder seams. Make the edging on one shoulder, then return the other shoulder to the same needles, knit one row and cast off.

Another variation you might like to try is to trim both sides of the shoulder seams.

LOOPED SHOULDER EDGING

Make the edging on both the front and back shoulder edges. Return both edgings to the machine, knit one row and cast off. You now have a double edging, joined in the middle.

Whilst the class were talking, it came up that I had not shown them how to join two pieces of knitting together on the knitting machine, sometimes called "Seaming on the Knitting Machine." Although the notes were in their folders, we had omitted it in discussion – because I was sure I had demonstrated it and they had forgotten – we set about looking at it.

Lots of knitters use this method a great deal, especially those who dislike hand sewing. It's also ideal for male knitters who have never quite mastered a tapestry needle and, as I say, also for those for whom neat backstitching and mattress stitching still remains difficult to achieve.

JOINING KNITTING ON THE MACHINE

We will begin by looking at two pieces of stocking stitch knitting. Examine the edges. The very end stitch is usually quite difficult to find, but if you pull this stitch outwards, you can see it. Then there is a tiny gap before another plain stitch – and so on – all across. You have to decide where you are going to "pick up" to get a neat line.

With the right side of the work facing you, take the treble transfer tool and insert it in the tiny gaps, beginning between the first edge stitch (which may be a bit tight) and the second stitch. Hang the three "stitches" on the machine and repeat along the whole length of the knitting (see photograph). This is easy, because you can see what you are doing with the right side facing and can place the transfer tool, exactly where you wish it to go.

The second piece is not quite so simple. You are now going to place it on top of the first. With the **wrong** side of the second piece facing you,

insert the treble transfer tool into the edge of the work. Twist the work round so you can see where this tool has gone in. Is it between the first two stitches, as it was on the first side? This is doubtful. The first time around, you will probably find it is too near the edge, or that you have taken too large a "bite"! Remove the tool and try again, if necessary. When you think it is correct, place the three stitches on to the needles holding the first piece. Pick up the next three stitches from the edge, check that the tool is in the correct place and put them on to the next three needles. It is easier if you bring the needles out to holding position as you place the second side on to the first. When all the stitches have been picked up and using main yarn and main tension, knit one row. Using tension 10, knit one row and cast off with a latch tool or link off with a cast-off linker.

If you prefer, you need not knit the second row at tension 10 but instead, cast off behind the sinker posts after knitting the one row. (Do not knit a loose row if you use this method.)

Open out the work and examine your seam line. Have you "wandered" across the seam, or is it perfect? No wandering is allowed! This technique takes time and practice to perfect but it makes a beautiful seam. The same method can be used with ribs, although extra care is needed when picking up.

When you come to other types of knitting such as single bed tuck and Fair Isle, this method can still be used but you must decide before you start which line you will "pick up" and keep to it. This is a *neatly picked-up edge*.

method is superb for half Fisherman's rib, as you can pick up easily and get a perfect seam.

Shown at class last week, was an interesting sample brought in by Vi. She had unpicked a row and then knitted the row back "by hand". However, because she did this too tightly, she had a ridged line all across the knitting. When I was a beginner, it was a mystery to me for years how the knitting could be made looser and tighter without changing the size of the needles, as in hand knitting! It took a long time to find out the answer. Here is an experiment you might like to try with three colours of four-ply yarn.

Cast on over about 100 needles and knit about ten rows in the main colour.

Using contrast 1, knit one row at tension 10.

Using main yarn and main tension, knit about six rows.

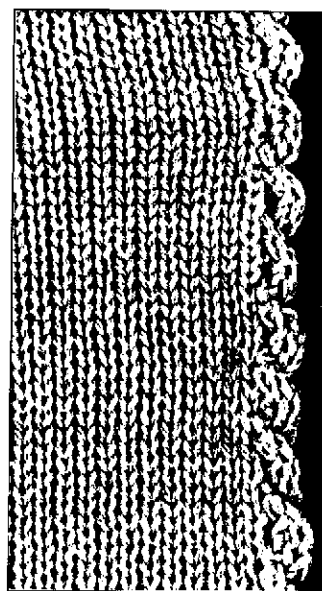
Using contrast 2, knit one row at tension 3.

Bring all needles to holding position to make it easier for the carriage to knit after the tight row.

Using main colour and main tension, knit a few rows. Cut off all the ends (as you are told **never** to do with real knitting) and remove the work from the machine. Make sure all ends are cut level with the knitting.

Now undo the last rows of main colour. Then undo contrast 2, knitted at tension 3, and put the yarn to one side. Again, undo the main colour, then undo and save the contrast 1 (knitted at tension 10). The rest of the knitting is not required.

Compare the length of the two contrast yarns. You will note that contrast 1, knitted at ten-

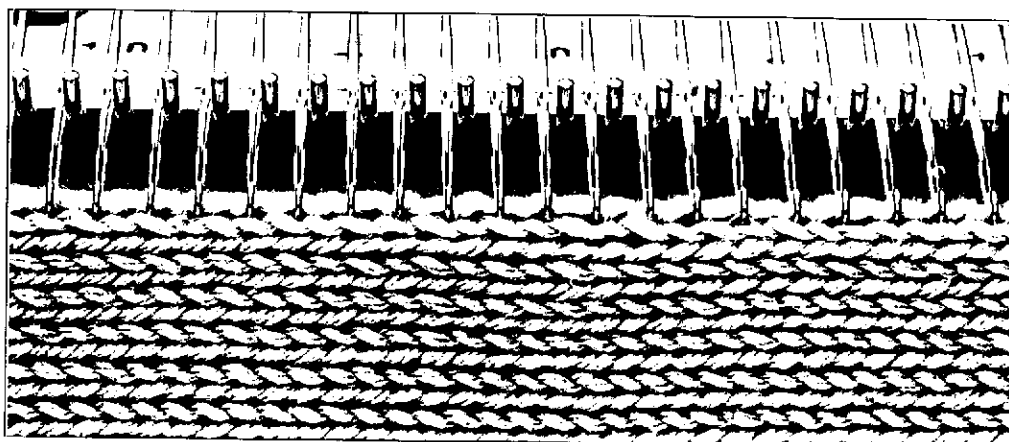


SAMPLE 2 - Machine knitted edging.

sion 10, is longer than contrast 2, knitted at tension 3. My length knitted at tension 10 was 22½ inches longer than the length knitted at tension 3!

As a needle comes forward it grasps the yarn in the hook and pulls it back, taking up a certain amount of yarn. If the dial is set to tension 3, it pulls the yarn back taking up less yarn than it does when set to tension 10. This is what makes the stitch larger or smaller.

So, going back to Vi's sample, when she knitted the row by hand she pulled the yarn back through each needle too tightly and thus produced a tight row. Whilst knitting, have you ever caught the yarn on something and felt the carriage getting tighter as you pushed it across? If you did manage to finish the row and carry on knitting, you would probably see a tight section of the row, just as in Vi's sample, because those stitches had been knitted at a tighter tension than the rest of the row.



Designed by

BACK

With carriage at right and using MC, cast on 143 [151, 161, 169] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 36 [36, 42, 42] rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt *. K 118 rows. RC shows 119.

SHAPE ARMHOLES

Set RC at 000. Cast off 5 [5, 7, 7] sts at beg of next 2 rows and 2 sts at beg of foll 6 rows. K 1 row. Dec 1 st at each end on next and every foll alt row until 95 [103, 109, 117] sts rem. K 17 rows. RC shows 51. Lock card. Cont in st st and MC. K 21 [21, 27, 27] rows. RC shows 72 [72, 78, 78].

SHAPE SHOULDERS

Cast off 6 [7, 7, 8] sts at beg of next 6 rows and 6 [7, 8, 9] sts at beg of foll 2 rows. Cast off remaining 47 [47, 51, 51] sts.

FRONT

Work as for Back to *. K 98 rows. RC shows 99.

SHAPE NECK

Note patt row on card. Transfer centre st on to adjacent N. Using nylon cord, K 71 [75, 80, 84] sts at right by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every 4th row until 66 [70, 75, 79] sts rem.

SHAPE ARMHOLE

Set RC at 000. Cont to dec at neck edge on every 4th row from previous dec and at the same time cast off 5 [5, 7, 7] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 2 rows. Dec 1 st at armhole edge on next and every foll alt row until 34 [38, 41, 45] sts rem. Cont to dec at neck edge only on every 4th row from previous dec until 30 [34, 37, 41] sts rem. K 3 rows. RC shows 51. Lock card. Cont in st st and MC. Cont to dec at neck edge only on every 4th row from previous dec until 24 [28, 30, 34] sts rem. K 0 [0, 2, 2] rows.

SHAPE SHOULDER

Dec 1 st at neck edge on 0 [0, 2nd, 2nd] row and at the same time cast off 6 [7, 7, 8] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 6 [7, 8, 9] sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

PRETTY NEAT!

4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No. 11.)

1 x 500 g cone in Cerise (MC).

1 x 500 g cone in Garnet (A).

1 x 500 g cone in Purple (B).

1 x 500 g cone in Red (C).

1 x 500 g cone in Damask (D).

1 x 500 g cone in Violet (E).

Polyester wadding for shoulder pads.

GARMENT WEIGHT

Finished garment in second size weighs 415 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Telephone 0116-240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 83 [87, 93, 98] cm, 33 [34½, 37, 39] in.

Length to shoulder 57.5 [57.5, 60.5, 60.5] cm, 23 [23, 24, 24] in.

Sleeve seam 43 cm, 17 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

34 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) On Brother electronic machines, place the pattern over the centre 0.

e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

f) On Fair Isle pattern at *, push Ns 12, 24, 36, 48 and every following 12th N at left to HP and push Ns 1, 13, 25, 37 and every following 12th N at right to HP. Set carriage to hold. Knit the row in pattern, then using A, K the sts in HP by hand, taking Ns back to WP. On Fair Isle pattern at **, push Ns 4, 12, 20, 28 and every following 8th N at left to HP and push Ns 5, 13, 21, 29 and every following 8th N at right to HP. Knit the row in pattern, then using C, K the sts in HP by hand taking Ns back to WP.

FAIR ISLE PATTERN

K 3 rows MC/B, 3 rows A/B, 2 rows A, 2 rows C/A, 2 rows C/E, * 1 row C/D, 2 rows C/E, 2 rows C/A, 2 rows A, 3 rows A/B, ** 3 rows MC/B, 4 rows MC, 1 row MC/D, *** 1 row MC/D, 1 row MC/D and 4 rows MC. These 36 rows form pattern.

Judy Dodson

SLEEVES

With carriage at right and using MC, cast on 65 [65, 81, 81] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 36 rows. Transfer sts for st st. Using WY, K a few rows and release. Push 71 [71, 87, 87] Ns at centre of machine to WP with extra N at right. With carriage at right and wrong side facing, replace sts on to Ns inc evenly. Unravel WY. Insert card and lock on 23rd row. Take carriage across twice without knitting. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt (starting from **). Shape sides by inc 1 st at each end on every 6th row until there are 111 [111, 127, 127] sts. K 12 rows. RC shows 133.

SHAPE TOP

Cast off 5 [5, 7, 7] sts at beg of next 2 rows and 2 sts at beg of foll 6 rows. Dec 1 st at each end on every alt row until 69 [69, 81, 81] sts rem. K 23 rows. Lock card. Cont in st st and MC. K 1 [1, 5, 5] rows. RC shows 185 [185, 189, 189]. Dec 1 st at each end on next and foll 2 alt rows, K 1 row. Cast off 2 sts at beg of next 4 rows and 3 sts at beg of foll 4 rows. 43 [43, 55, 55] sts. Using WY, K a few rows and release from machine. Push 22 [22, 28, 28] Ns to WP. With P side facing, replace sts on to Ns, placing 1 st on to first N and 2 sts tog on each of last 21 [21, 27, 27] Ns. Unravel WY. Using MT+2 and MC, K 1 row and then cast off with a latch tool.

BACK NECKBAND

With carriage at right and using MC, cast on 47 [47, 51, 51] sts in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 12 rows. Transfer sts for st st *. With P side facing, pick up sts across back neck and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

FRONT NECKBANDS

With carriage at right and using MC, cast on 101 [101, 109, 109] sts in 1x1. Work as for Back Neckband from * to *. With P side facing, pick up sts along front neck and place on to Ns. Using MT+3, K 1 row. Cast off with a latch tool.

SHOULDER PADS

Using MC, cast on 30 sts by hand. Set RC at 000. Using MT, K 49 rows. Using MT+3, K 1 row and then cast off with a latch tool.



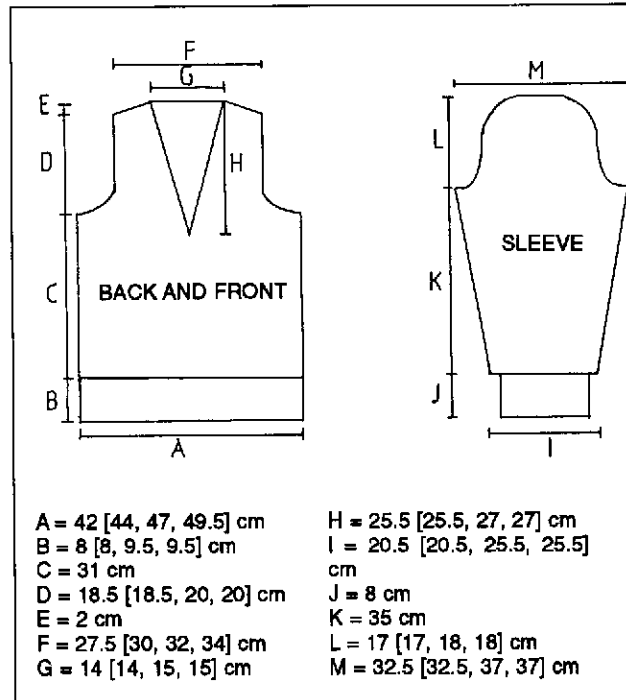
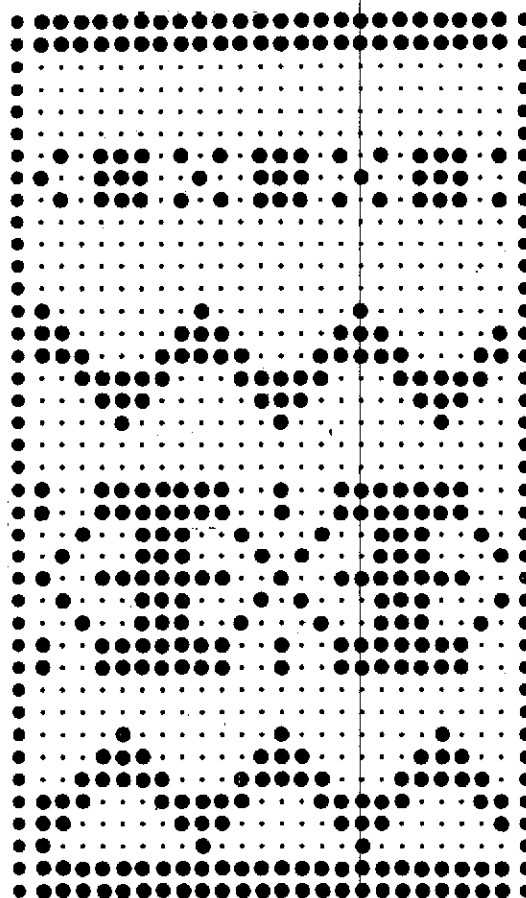
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join shoulder and neckband

seams. Set in sleeves, matching patt and gathering top of sleeve. Join side and sleeve seams. Join front seam in neckband to form a mitre, folding back the edges to the inside. Fold shoulder pads in half and join two sides, enclose one thickness of polyester wadding and join third side. Catch on to shoulder seams with loose sts, so that pad in half way into the sleeve head.

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35

SILVER SCENE

THE PE1 DESIGN CONTROLLER – Part 6

My hot topic for this month is multi-coloured slip stitch patterns. Just like the 'combinations' we looked at last month, multi-slip tends to get a bit overlooked, what with all the hoo-hah over large patterns and, just like everything else we've done so far with the PE 1, it's as easy as falling off a log!

Maggie Dyke

The PE 1 will allow you to knit up to five colours on each complete row of knitting by using the slip stitch setting on the machine. The number of colours you are working with, dictates how many passes of

the carriage you have to make to knit one complete row. Only one colour knits at a time, so three colours in a row requires three passes of the carriage, five colours requires five passes and so on.

SAMPLE 1 A three colours in a row slip stitch pattern using the pattern from Diagrams 1 and 2.



SAMPLE 2 The same pattern card as for Sample 1. Different shades of the same colours are used for the second and every alternate repeat.

The first thing we have to do is prepare a pattern for knitting. There are some ready designed patterns in the Silver Reed Electronic Pattern Books, Vol. 1 and Vol. 2, both of which are accompanied by pre-programmed memory cards. You can, of course, make your own, using the blank Design Cards which come with the EC 1 Pattern Controller.

The samples shown here use either three or five colours in one row. I normally use an odd number of colours, because this means that the yarn to be knitted next is always waiting at the correct side of the machine for me to pick up and knit in sequence. If you have four colours in a row, you'll end up doing 'free' passes at regular intervals to pick up the next colour, which is perfectly alright, but does slow down the knitting process somewhat.

My normal starting point for multi-slip patterns is to photocopy a blank Design Card (with a sheet of plain paper behind it) so I've got something to draw on. If the photocopier has an enlargement button, so much the better – that gives me bigger rectangles to work on! Next I get some crayons and get to work. (See Diagram 1.) Having decided on my pattern, the next thing to do is put it on to the Design Card. Each colour is drawn on a separate part of the card. Diagram 2 shows the original pattern drawn out as separate colours. Blue (col. 1) comes first, followed by Green (col. 2). For a three colour pattern, you only need to draw colour one and two on the Design Card. The clever old PE 1 will fill in the background colour all by itself, saving you from filling in the card.

The PE 1 will do a lot of

DIAGRAM 1
Design for three
colours in a row slip
stitch
(Samples 1 and 2.)

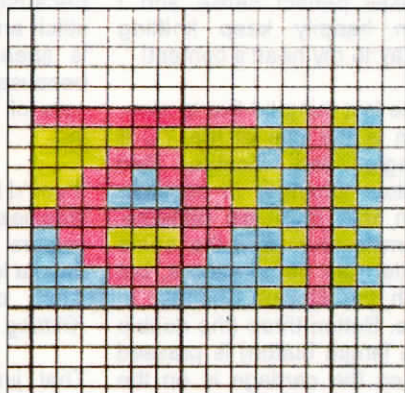
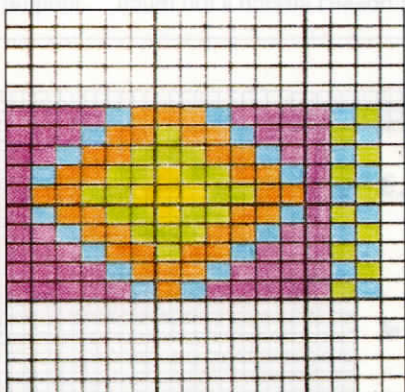


DIAGRAM 3
Design for five
colours in a row slip
stitch
(Samples 3 and 4)



SAMPLE 3 A five colours in a row pattern using the pattern from Diagrams 3 and 4.

SAMPLE 4 This sample uses the same pattern as Sample 3 but doubles up the rows using Button 3 (double the length button on the EC 1) to speed up the knitting process.



things, but reading my mind isn't one of them! I have to tell the PE 1 how many colours I'm using in a particular pattern and in what order I'm going to knit them. I can use any order I like and as many colours as I like, up to five in any one row, but I do have to let the PE 1 in on the secret. The way we do this is to put the information on the Instruction Column to the right of the pattern area. If you remember from months ago when we went through the Design Card in great detail, the single column immediately to the right of the design area is the buzzer column. To the right of this is the Instruction column, which is four rectangles wide. This is the column that gives the PE 1 the colour information for the pattern we're going to knit. We use three rectangles at the left hand side of the column. Each rectangle has a Colour Value and we combine these to tell the PE 1 the colour number we're working with. Column 1 has a colour value of 1, so for colour one we fill this column in for the length of the pattern (10 rows in the example). Column 2 has a colour value of 2, so we fill this in for colour two. At this point you would be forgiven for thinking that column 3 has a colour value of 3. However,

it doesn't – for colour three we add columns one and two together to make 3. Column 3 has a colour value of 4, so that's the column we'd fill in if we were using four colours. For colour 5, we'd fill in columns 1 and 3 (colour value 1 and 5) to make a total of five.

You'll also see from looking at Diagram 2 (the pattern drawn out on to separate areas of the card) that I haven't filled the background colour in opposite the colour instructions for colour 3. That's because the PE 1 will automatically fill in the background for us. However, we do need to tell the PE 1 that the empty space is the last colour, so all we have to do is mark the instruction column.

Diagrams 3 and 4 show a pattern using five colours in one row. Look at the markings in the instruction column and you'll see how to fill the column in for a five colours in a row pattern.

Having drawn out the pattern, we then have to read it into the PE 1. Once again, the beige sheet which comes with the PE 1 will give you a summary of how to do this, with fuller instructions in the instruction book. The only

thing that's different in the 'reading' part of the exercise is that we have to tell the PE 1 how many colours we're using. Press the following buttons:-

Read ('R' shows on the screen)

Key in the number of rows (for both the patterns shown in the diagrams, we tell the PE 1 the pattern is 10 rows long. The fact that we are making ten passes of each colour is irrelevant. Resist the temptation to tell the PE1 we're knitting 30 rows (10 rows of three colours) for pattern one, or 50 rows (10 rows of five colours) for pattern two!

F4 ('s' shows on the screen)
Key in the number of stitches - 14 for pattern one, or 15 for pattern two.

F3 ('j' shows on the screen)
Key in the number of colours you're using - three for pattern one, or five for pattern two.

Now read the pattern into the PE 1 as normal. You'll see when you finish reading the first ten rows of the pattern that the screen reads '10 rows set'. That's because the PE 1 knows that there is more to come to complete the pattern. Set the card reader to the second part of the pattern and repeat. Again, at the end of reading this, the PE 1 will say '10 rows set', so then you read in the third part. At the end of the third part for pattern one, the PE 1 will know that it's had all the information that it needs for a three colour pattern and the screen will read 'complete', 'O.K.' as usual.

If you now press the 'Knit' key, the pattern will appear on the screen, ready to go. However, it's going to be completely unrecognisable! **Do not panic!** It's supposed to look like this.

What the PE 1 has done is blend all the colours for us. It's showing us the first row of colour one, followed by the first row of colour two, followed by the first row of colour three. For the three colours in a row pattern, this is followed by the second row of colour one, the second row of colour two and the second row of colour three and so on

through all ten rows of the pattern.

Fortunately for me, the Silver Reed engineers know that if something is too much bother, then I won't do it, so what the dear little chaps have done is add an extra feature to make life easy for me. If I press the '=' button again, the picture on the screen changes from a jumbled up pattern to numbers. The number on the left of the screen tells me what colour I should be knitting next and the number on the right tells me what row in the pattern I've got up to, so it all

makes perfect sense and I can happily keep knitting away to my heart's content!

One last thing I'd like to mention is the use of the YC 6 Single and Double Bed Colour Changer in conjunction with multi-slip patterns. Sample four uses the same pattern as Sample three, but with the Colour Changer in use. Button three (the double the length button) is pressed when the carriage is on the left side of the machine, so each colour is knitted twice. This elongates the pattern, but doesn't stretch it too much

because we're doing slip stitch and the knitting process is speeded up dramatically because the YC 6 is taking care of all the colour changing.

If you'd like to see a couple of woollies knitted in three colours in a row slip stitch, have a look at the October '95 issue of *Modern Machine Knitting*.

That just about covers slip stitch but make sure you join me again next month, when we'll be having a look at multi-Jacquard.

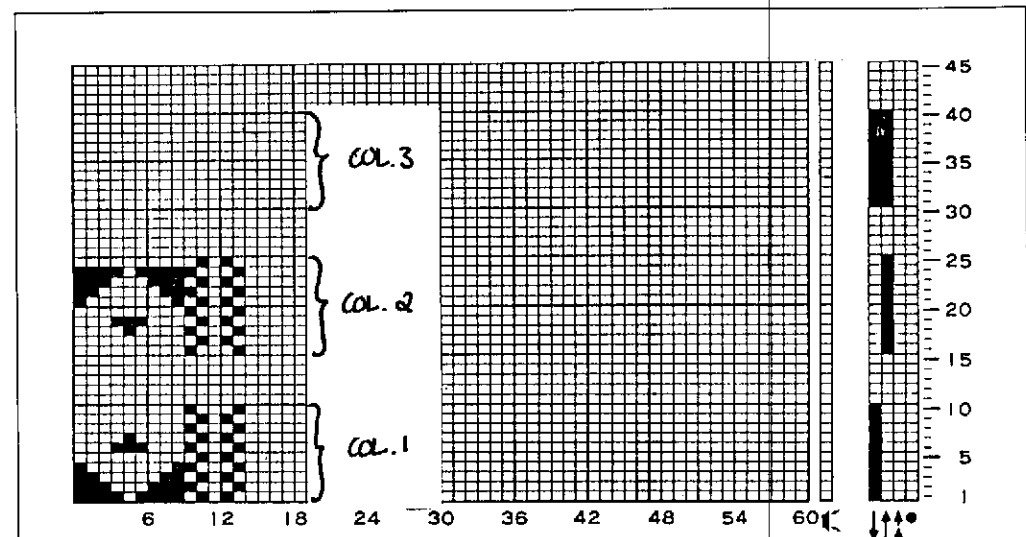


DIAGRAM 2

The pattern for Samples 1 and 2 separated into colours on the design card. Note the marking in columns 1 and 2 of the instruction column, which tells the PE1 to fill in the background with colour 3. Col. 1 (1st patt.) is blue, Col. 2 (2nd patt.) is green, Col. 3 (blank area) is pink.

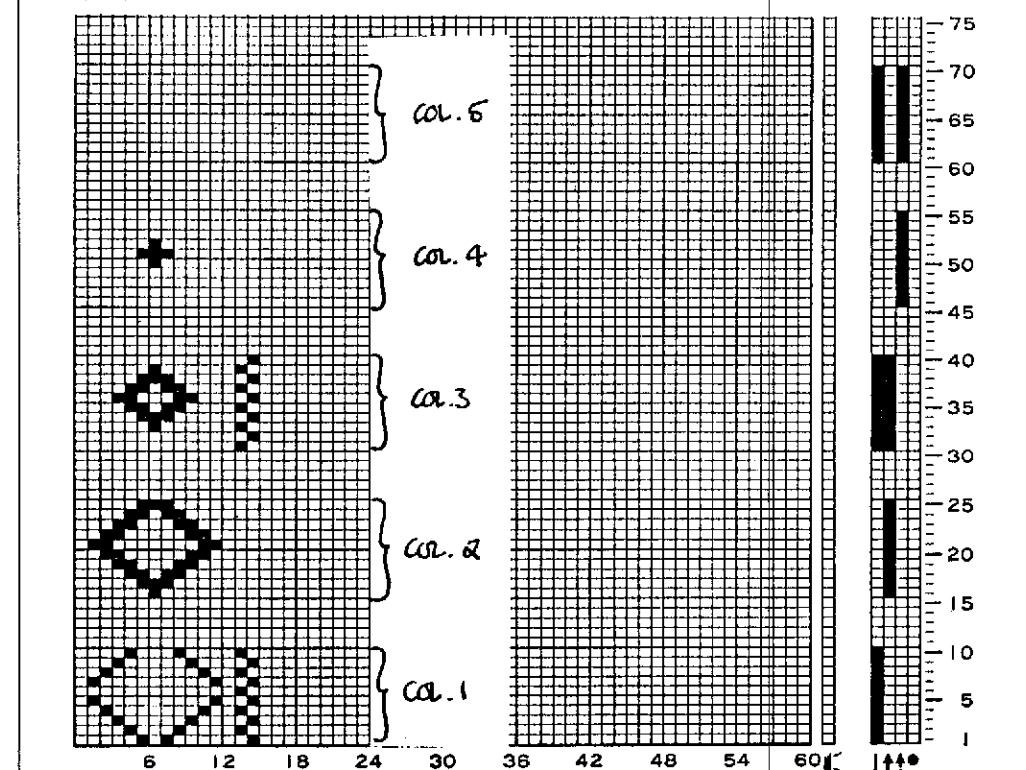


DIAGRAM 4

The pattern for Samples 3 and 4 separated into colours on the design card. Col. 1 (1st patt.) is blue, Col. 2 (2nd patt.) is orange, Col. 3 (3rd patt.) is green, Col. 4 (4th patt.) is yellow, Col. 5 (blank area) is lilac. Sample 4 uses the double length button (button 3) to speed up the knitting.

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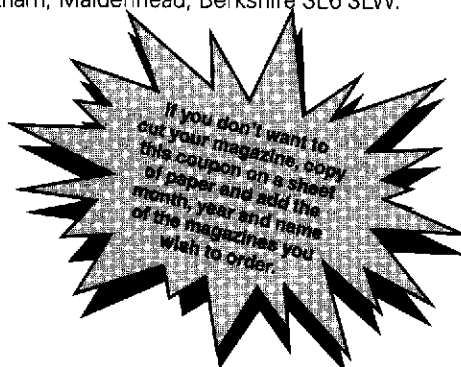
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Designed by

DOLL IN BLACK AND WHITE DRESS

DRESS UNDERSKIRT

Push 160 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 8 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. Using C, K 2 rows. Using MC, K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed. K 1 row. * Using MC and a length of fine cotton, K 1 row. Using MC, K 7 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. Using C, K 2 rows. Using MC, K 8 rows. Make a hem by placing loops of marked row on to corresponding Ns. K 1 row. Rep from * once more. Set RC at 000. K 20 rows. Using WY, K a few rows and release from machine. Push 80 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MC, K 30 rows. Using WY, K a few rows and release from machine. Push 40 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MC, K 10 rows. Using WY, K a few rows and release.

OVERSKIRT

Push 120 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 6 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. Using C, K 2 rows. Using MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed. * K 20 rows. Using MC and a length of fine cotton, K 1 row. Using MC, K 3 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. Using C, K 2 rows. Using MC, K 4 rows. Make a hem by placing loops of marked row on to corresponding Ns. Rep from * once more. K 10 rows. Using WY, K a few rows and release from machine.

BODICE

Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 8 rows. Push 30 Ns at left to HP and cont on rem sts for right back.

SHAPE ARMHOLE

Dec 1 st at left edge on next 2

À LA MODE

5

PATTERN RATING

* Easy to knit.

MACHINES

Doll's outfit in Black and White is suitable for any standard gauge machine; doll's outfit in Blue and White uses punchcard or electronic patterning and doll's outfit in Lilac and White uses patterning and a lace carriage.

MATERIALS

4-ply. (Yarn Guide No. 11.)

Doll in Black and White.

Small amounts in White (MC) and Black with Lurex (C). 2 buttons. Elastic. Crochet hook.

Doll in Blue and White.

Small amounts in Blue (MC) and White (C). 2 buttons. White ribbon.

Doll in Lilac and White.

Small amounts in Lilac (MC) and White (C). 2 buttons. 2 beaded buttons. Lilac ribbon. Elastic. Small basket. Flowers.

DOLL OFFER

Myra Gordon's dolls' clothes are photographed on dolls from Crafttime Ltd, PO Box 34, Ramsey, Isle of Man IM99 4BS (Tel: 01624 880240). Model No.3397 is a porcelain-look, soft body doll and Crafttime will supply MKM readers at the VERY SPECIAL PRICE of only £4.99 including p&p. This is a huge saving on the usual price of £6.70 plus 50p p&p, so take this opportunity to order all the dolls you need.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit a 29 cm, 11½ in high doll.

TENSION

We used tension dial setting 6 as main tension (MT).

KNITTING NOTES

- We used knit side of knitting as right side unless otherwise stated.
- For Blue and White dress use Card 1 to knit the stripes and for Lilac and White dress use any suitable lace card appropriate to your machine.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

rows. 8 sts. K 10 rows.

SHAPE NECK

Cast off 4 sts at beg of next row. 4 sts. K 5 rows. Cast off. With carriage at left, push 10 Ns at left from HP to UWP for left back. Finish to correspond with right back, reversing shaping by reading right for left. With carriage at right, push rem 20 Ns from HP to UWP for front. K 18 rows. Cast off.

JOIN BODICE TO SKIRTS

Push 40 Ns to WP. With K side of Bodice facing, replace sts on to Ns. With P side of overskirt facing, replace sts on to same Ns, placing 3 sts tog on to each N. With P side of underskirt facing, replace sts on to same Ns. Unravel WY. Using MC, K 1 row by hand. Cast off.

BUTTONHOLE BAND

Push 15 Ns to WP. With P side facing, pick up sts along back edge of left back bodice and place on to Ns. Using MT and MC, K 2 rows. Counting from right edge, transfer 4th, 5th, 11th and 12th sts on to adjacent Ns, leaving empty Ns in WP. K 5 rows. Make buttonholes over same Ns as before. K 2 rows. Pick up sts from first row and place on to corresponding Ns. K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band, omitting buttonholes and reading right for left.

SLEEVES

Using MC, cast on 40 sts using weaving method. Set RC at 000. Using MT, K 20 rows. Using WY,

Myra Gordon

K a few rows and release. Push 20 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MC, K 8 rows. Cast off.

MAKING UP

Join shoulder seams. Join back seam in underskirt and overskirt. Sew top of lower picot hem on overskirt to top of picot on underskirt. Join sleeve seams. Pull up yarn at top of sleeves and set in. Overlap backbands and catch down. Finish buttonholes and sew on buttons. Using C, work a crochet edging around neck and lower edge of sleeves. Thread a length of C through sleeves above cuff and tie in a bow.

BONNET

MAIN PART

Push 55 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 10 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. Using C, K 2 rows. Using MC, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed. K 16 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. Using MT1, K 4 rows. Using MT-2, K 4 rows. Using MT-3, K 4 rows. Break yarn, thread end through sts and release. Pull up sts, secure and join seam over 1x1 mock rib.

TIES (KNIT 2)

Using MC, cast on 3 sts by hand. Using MT, cont in circular cord knitting, K until approx 27 cm, 11 in. Cast off.

MAKING UP

Sew ties to bonnet.

PANTS

Using MC, cast on 56 sts by hand. Set RC at 000. Using MT+1, K 24 rows. Push 28 Ns at left to HP and cont on rem sts for first leg.

SHAPE LEG

Dec 1 st at left edge on next 3 rows. 25 sts. K 30 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. K 7 rows. Cast off. With carriage at left, push rem Ns from HP to UWP for second leg. Finish to correspond with first leg, reversing shaping by reading right for left.

MAKING UP

Join inside legs and back seam. Turn up 7 rows at lower edge of legs and catch down. Attach elastic to waist edge and join ends.



DOLL IN BLUE AND WHITE DRESS

DRESS SKIRT

Push 160 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 7 rows. Push every 6th N to HP, K 4 rows. Push Ns from HP to UWP. K 7 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed. Insert card and lock on first row. Set RC at 000. K 2 rows. Do not release card. (Electronic machines - memorise row, then lock card on first row.) Cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 30 rows. Leave card locked. Cont in st st and MC. K 7 rows. Push every 6th N to HP, K 4 rows. Push Ns from HP to UWP. K 7 rows. Make a hem by placing loops from first row worked in MC on to corresponding Ns. K 1 row. Using WY, K a few rows and release from machine. Push 80 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MC, K 2 rows. Do not release card. (Electronic machines - memorise row, then lock card on first row.) Cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 21 rows. Using WY, K a few rows in

st st and release. Push 40 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MC, K 1 row. Using WY, K a few rows and release from machine.

BODICE

Work as for Doll in white and black.

JOIN BODICE TO SKIRT

Push 40 Ns to WP. With K side of bodice facing, replace sts on to Ns. With P side of skirt facing, replace sts on to same Ns. Unravel WY. Using MC, K 1 row by hand. Cast off.

BUTTONHOLE AND BUTTON BANDS

Work as for Doll in white and black.

SLEEVES

Work as for Doll in white and black.

FLOWER

Using C, cast on 3 sts by hand. Using MT, cont in circular cord knitting. K a short length. Cast off. Coil up and sew to front of Bodice.

MAKING UP

Join shoulder seams. Join back seam in skirt. Join sleeve seams. Pull up yarn at top of sleeves and set in. Overlap back bands and catch down. Finish buttonholes and sew on buttons.

NECK EDGING

Push 3 Ns to WP. With P side facing and using a three-pronged transfer tool, pick up 3 sts from neck edge and place on to Ns. Using MT and C, K 6 rows. Pick up 3 more sts and place on to same Ns. K 6 rows. Rep around neck. Pick up last 3 sts and cast off.

HAT BRIM

Push 80 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MC, K 20 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. K 20 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Pull out nylon cord when work is completed. K 1 row. Cast off.

CROWN

Using MC, cast on 20 sts by hand. Set RC at 000. Using MT, K 2 rows. * Push 2 Ns at left to HP, K 1 row. Push 1 N at left to HP, K 1 row. Rep from * 5 times more. Push Ns from HP to UWP, K 2 rows **. Rep from * to ** 4 times more. Cast off.

MAKING UP

Join seam in brim. Make running sts around inside edge of brim. Pull up and secure. Using P side as right side, join cast-on and cast-off edges of crown tog to

form a cone. Fold top half inside to make a rolled crown effect. Sew the crown to the brim, leaving 3 outer sts of the crown on the top to roll. Tie ribbon in a bow and sew to the top of the crown.

UNDERSKIRT

MAIN PART

Push 160 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using C, K 6 rows. Transfer every alternate st on to adjacent needle, leaving empty Ns in WP. K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Pull out nylon cord when the work is completed. K 45 rows then, using WY, K a few rows and release from machine. Push 80 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MC, K 10 rows, then transfer every alternate st on to adjacent needle, leaving empty Ns in WP. K 1 row. Cast off.

WAISTCORD

Using C, cast on 3 sts by hand. Using MT, continue in circular cord knitting. K until cord is approximately 40 cm, 16 in long. Cast off.

MAKING UP

Join back seam leaving top section open. Thread cord through eyelet holes at waist.

DOLL IN LILAC AND WHITE DRESS

DRESS OVERSKIRT

Push 120 Ns to WP. Insert a suitable lace card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using MC, cast on by hand. Release card and cont in lace patt. K 50 rows. Cont in st st. K 1 row. Using WY, K a few rows and release from machine.

UNDERSKIRT

Push 160 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Using C, K 6 rows. Using MC, K 2 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. Using C, K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Pull out nylon cord when work is completed. K 20 rows. Using WY, K a few rows and release from machine. Push 120 Ns to WP. With P side facing, replace sts on to Ns, gathering evenly. Unravel WY. Using C, K 30 rows. Using WY, K a few rows and release from machine. Push 60 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using C, K 10 rows. Using WY, K a few rows and release.

BODICE

Work as for Doll in white and black.

JOIN BODICE TO SKIRTS

Push 40 Ns to WP. With K side of Bodice facing, replace sts on to Ns. With P side of overskirt facing, replace sts on to same Ns, placing 3 sts tog on to each N. With P side of underskirt facing, replace sts on to same Ns, gathering evenly. Unravel WY. Using MC, K 1 row by hand and then cast off.

BUTTONHOLE AND BUTTON BANDS

Work as for doll in white and black.

SLEEVES

Work as for doll in white and black.

MAKING UP

Join shoulder seams. Join back seam in underskirt and overskirt. Join sleeve seams. Pull up yam at top of sleeves and set in. Overlap back bands and catch down. Finish buttonholes and sew on buttons. Sew beaded buttons to front of bodice. Sew ribbon bows to underskirt.

NECK EDGING

Work as for doll in blue and white.

SLEEVE EDGING

Work as for neck edging.

HAT BRIM

Push 80 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using MT-2 and C, K 10 rows. Transfer every alternate st on to adjacent N, leaving empty Ns in WP. Using MC, K 2 rows. Using C, K 10 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Pull out nylon cord when work is completed, K 1 row. Cast off.

CROWN

Work as for doll in blue and white, using C.

CORD TRIM

Using MC, cast on 3 sts by hand. Using MT, cast in circular cord knitting. K until approx 24 cm, 9 1/2 in, Cast off.

MAKING UP

Join seam in brim. Make running sts around inside edge of brim. Pull up and secure. Using P side as right side, join cast-on and cast-off edges of crown tog to form a cone. Fold top half inside to make a rolled crown effect. Sew crown to brim. Sew cord trim around join, leaving ends loose at back.

PANTS

Work as for doll in white and black, using C.

THE DESIGNER

Myra Gordon, the designer of these clothes for dolls with style, is a machine knitting student at Chelmsley Campus, Solihull College where, she tells us, she has reached level two.

Having collected dolls of all types for many years, she decided to have a go at dressing dolls as part of her design course. Myra, mother of eight children, is revelling in now having some time for her hobbies and says that it has been a real pleasure to design the three outfits (or should we say "ensembles"?) featured.

THE DOLLS

The elegant "models" photographed, are dolls from Crafttime Limited and you can buy them at a special reduced inclusive price - **SAVING AROUND 30% on the usual costs.** Full details of how to send for your dolls are given under the MATERIALS section of the pattern.

MAKING UP

Work a knitted or crochet edging along lower edge of legs. Join inside leg and back seam. Attach elastic to waist edge and join ends.

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Designed by

COLOUR CRAFT

6

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky punchcard or electronic machines with a ribber.

MATERIALS

Colinette Yarns Ltd, Hand Dyed Prism Chunky. (Yarn Guide No.17.)
9 [10] x 100 g skeins in Jewel (MY).
One 5mm and 6mm knitting needle.

GARMENT WEIGHT

Finished garment in second size weighs 785g.

The fibre content of this yarn is 68.5% Wool, 31.5% Cotton. For further information about this yarn, please write to the following address:— Colinette Yarns Ltd, The Old Baptist Chapel, Watergate Street, Llanfair Caereinion, Powys, Mid Wales SY21 0RB, or telephone 01938 810128.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82–87 [92–97] cm, 32–34 [36–38] in.
Actual size 98 [106] cm, 39 [42] in.
Length to shoulder 65.5 cm, 26 in.
Sleeve seam 52 cm, 20½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

14½ stitches and 28 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 2 and 3 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- The designer recommends that two large weights should be used for the Back, Front and Sleeves and that the ribber comb and weights should be left on the work throughout.

DIAGRAM 1 (size 1)

MAIN BED 7 2 2 6 2 2 6 2 2 6 2 2 8
RIBBER 2 2 2 2 2 2 2 2 2 2 2 2

DIAGRAM 1 (size 2)

MAIN BED 2 6 2 2 6 2 2 6 2 2 6 2 2 6 3
RIBBER 2 2 2 2 2 2 2 2 2 2 2 2 2 2

DIAGRAM 2

MAIN BED 2 2 6 2 2 6 2 2 6 2 2 6 2 2 6 2 1
RIBBER 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

DIAGRAM 3

MAIN BED (5)4 2 2 6 2 2 5(6)
RIBBER 2 2 2 2 2 2

Willow Tree Knitwear

NECKBAND

Push 101 Ns to WP. With P side facing, pick up 4 sts down left side of back neck, 37 sts across back neck, 4 sts up right side of back neck, 9 sts down right side of front neck, 37 sts across front neck and 10 sts up left side of front neck and place on to Ns. Unravel WY. Using MT and WY, K 1 row. Transfer sts for 1x1 rib. Using MT-8/MT-8, K 2 rows. Transfer sts as shown in Diagram 2. Set RC at 000.

Using MT-6/MT-7, K 8 rows. Cont in cable patt. * Cross 1 st at left in front of 1 st at right 3 times over each group of 6 Ns on main bed. K 6 rows. Rep from * twice more. Transfer sts for 1x1 rib. Using MT-10/MT-10, K 3 rows. Using WY, K a few rows and release. Pick up sts on to a 5mm needle and, using MY, cast off with a 6mm needle.

JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

SLEEVES

Push 67 Ns to WP. With carriage at left and P side facing, pick up 67 sts along armhole edge of back and front between markers and place on to Ns. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT and WY, K 1 row. Release card and cont in tuck st. K 5 rows. Shape sides by dec 1 st (2 sts in) at each end on next and every foll 10th row until 45 sts rem. K 4 rows. Cont in st st. K 1 row. RC shows 112. Using WY, K a few rows and release from machine.

CUFFS

Push 35 [37] Ns to WP. With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts as shown in Diagram 3. Using MT-6/MT-7, K 2 rows. Cont in cable patt. * Cross 1 st at left in front of 1 st at right 3 times over group of 6 Ns on main bed. K 6 rows. Rep from * 3 times more. Transfer sts for 1x1 rib. Using MT-9/MT-9, K 5 rows. Using WY, K a few rows and release. Pick up sts on to a 5mm needle. Using MY, cast off in rib.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

BACK

With carriage at right and using MT-10/MT-10 and MY, cast on 73 [79] sts at centre of machine in 1x1 rib with extra st at right. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Transfer sts as shown in Diagram 1. Set RC at 000. Using MT-5/MT-6, K 6 rows. Cont in cable patt. * Cross 1 st at left in front of 1 st at right 3 times over each group of 6 Ns on main bed. K 6 rows. Rep from * twice more. Cross same sts as before. K 3 rows. RC shows 27. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. K 87 rows. RC shows 88. Place marker at each end **. K 59 rows. RC shows 147.

SHAPE NECK

Note patt row on card. Using nylon cord, K 55 [59] sts left by hand taking Ns down to NWP. Cont on rem sts for first side. K 6 rows. Using WY, K a few rows in st st and release. With carriage at right, unravel nylon cord over 37 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side.

FRONT

Work as for Back to **. K 33 Rows. RC Shows 121. 32 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Push 39 [42] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP on next and foll 5 alt rows, K 1 row. Push 1 N at neck edge to HP, 18 [21] sts. K 16 rows. Using WY, K a few rows in st st and release from machine. With carriage at right and using a transfer tool, push 34 [37] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shaping. Push rem 37 Ns from HP to UWP. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Push 18 [21] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of front shoulder facing, replace sts on to same Ns. Unravel WY. Using WY, cast off loosely.

ANDREA LEVICK

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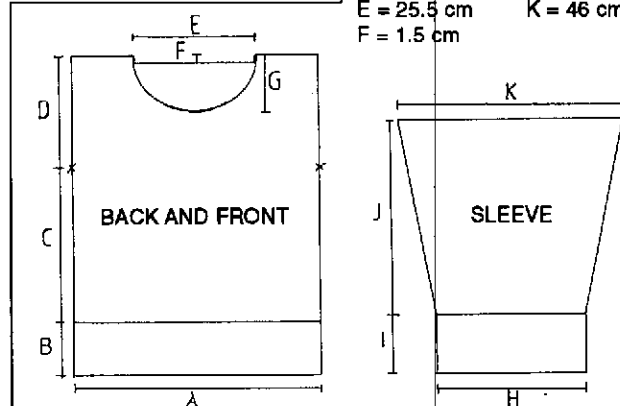
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◀ 45

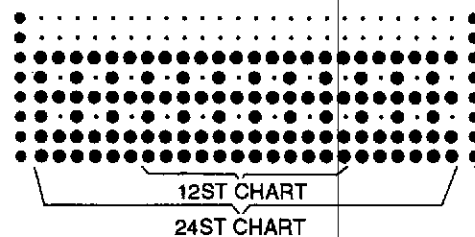
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DESIGNER'S NOTEBOOK

FRINGE BENEFITS

Many of the projects I will be covering in this series are household furnishings or accessories and these often need **fringes** or tassels to give them a more sumptuous and professional finish.

Terry Armitstead

We normally think of fringing as a border of loose threads or tassels of yarn edging garments, cushions, rugs and so on, but there are all kinds of other materials which can

also be cut into separate strands and used to make a fringe. There are several ways of making fringes but I am interested here in three

main types, machine knitted fringes, hand knitted fringes and fringing made from other materials.

MACHINE KNITTED FRINGES

Sample A

In my updated *"Technique Book 1 - Knots, Twists, Plaits and Ladders"*, I have explained how to make a fringe by using a knitted, ladder fabric. The following instructions are taken from the book.

Two pieces of fringed braid can be made simultaneously by bringing into working position two blocks of needles the depth of the required braid, leaving in between them, enough needles in non-working position to be twice the depth of the finished fringe. E-wrap cast on one block, then strand the yarn across and E-wrap cast on the other block. Using the basic card 1 in tuck stitch, knit enough rows for the length of the braid required; the braid is knitting in tuck stitch and the yarn is forming a ladder between the pieces of braid. After cutting, you will have two pieces of tuck braid with fringing. This braid will not unravel if you have used tuck stitch and you can use either the tuck stitch side or the stocking stitch side.

HAND-MADE FRINGES

Sample B

These fringes are made by knotting strands of yarn in bunches along an edge. This is achieved as follows:

- 1) Cut strands of yarn to twice the depth of required fringe, plus about $\frac{1}{2}$ inch.
- 2) Fold them in half to form a loop.
- 3) With the right side of work facing you, insert a latch tool or crochet hook from the back of the work and a little way in from the edge.
- 4) Pull the looped end through to the back of the piece.

- 5) Pull cut ends through loop and tighten. (See diagrams.)
- 6) Make next bunch a little way from the first and remember the nearer together you make the bunches, the thicker the fringe. Continue all along the edge to be fringed, then trim the cut ends level, or to the required length, when complete.

FRINGING FROM OTHER MATERIALS

By using the hand-made fringing method, or simply by looping through or sewing on to a knitted fabric edge, we can use all sorts of fantastic haberdashery and other more unusual things to make fringes. You could use knitted rouleau cord (French knitting), ribbons, braids, lace, beaded cords, strips of sequins, gold or silver chains . . .

For a fashion show, I once made a knitted wedding dress that was fringed with gold cords, on the ends of which were gold wedding cake decorations - hearts, horseshoes and cherubs.

POM-PONS

Pom-poms also make great fringes and can be made as follows:

- 1) Cut two identical rings in stiff cardboard. The rings should be of the same diameter as the finished pom-pon and the hole in the middle approximately one third of the diameter.
- 2) Put the two rings together and, using a wool needle threaded with a manageable length of yarn, wind yarn tightly and evenly around the rings until the hole in the middle has been filled. (When beginning another length of yarn, start with the new end level with the outside edge.)
- 3) Cut through all the strands around the edge between the two rings.
- 4) Tie a piece of yarn tightly around the centre, between the rings and leave enough yarn to form a hanging-cord.
- 5) When complete, remove



the cardboard and trim the pom-pom if necessary. (See diagram.)

TASSELS

Tassels can be used to emphasise corners, points or other details as well as making elaborate fringing. Make a tassel as follows:

1) Cut a piece of stiff card as deep as the length of the finished tassel.

2) Wind the yarn around the card, top to bottom, until the tassel is to the thickness required, remembering that plump tassels look better than skinny ones!

3) Thread a wool needle with yarn and thread the yarn under the top edge of all the strands.

4) Tie the two ends securely and remove the cardboard.

5) Take another piece of yarn, bind around tassel a short way down from the top and fasten securely.

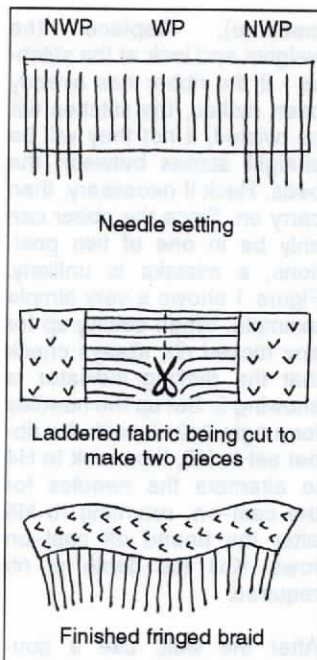
6) Finally, cut through the loops at the bottom and trim level if necessary. (Note that the loops don't have to be cut and can be left as they are.)

Both fringes and tassels can be made using many materials, not only the obvious ones like yarn but how about raffia, string, or polypropylene line? Use whatever is appropriate to the project. I have made a series of tassels to give you some inspiration and these are the different materials I used:

1) Four-ply mercerised cotton tassel, cord threaded with beads and a gold capping, usually used in decorating eggs.

2) One-ply mercerised cotton tassel bound with four-ply gold Lurex, hung on a three-plait cord of the Lurex yarn.

STAGES IN MAKING A POM-PON



MAKING TWO PIECES OF FRINGED BRAID

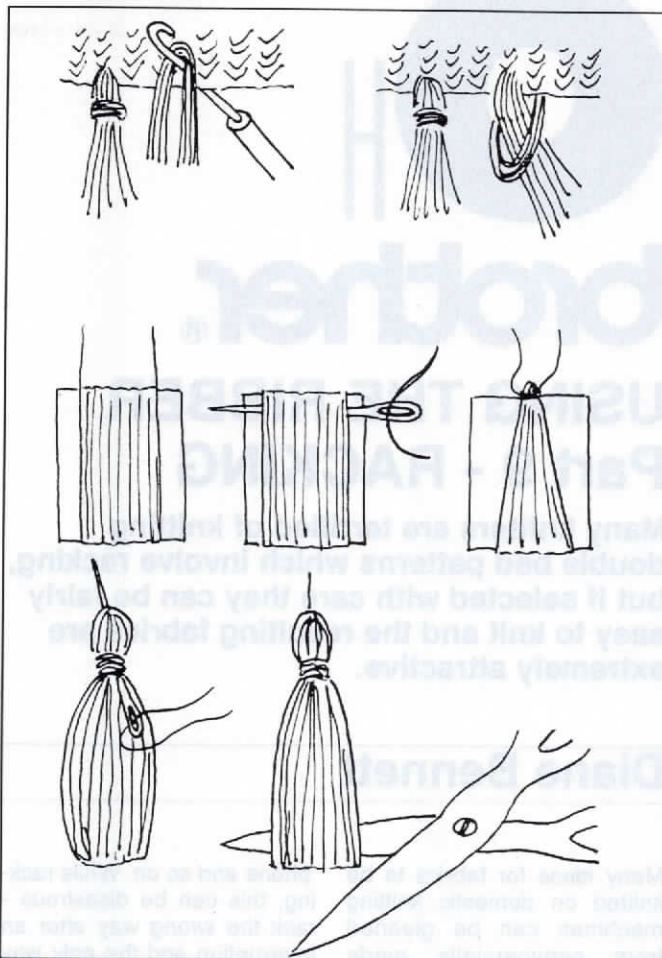
3) Wool bouclé tassel, uncut and left looped, binding and cord in grey mercerised cotton.

4) Rough twisted string tassel.

5) Strips of cut fabric. This example is in Sea Island cotton with woven stripes, so they are on both sides of the fabric and the frayed edges add to the "rag-bag" look. Don't worry if you want to use fabric patterned only on one side as this will also give the rag-bag effect. For this example the strips were cut to twice the length of the required tassel and then tied in the middle. Next, they were folded in half and bound with another strip. Then the end of the binding was tucked in and caught down with a few stitches.

6) Finally, don't restrict yourself to just thinking about fringing and tassels in conventional yarns or even fabrics. This one was made using elastic bands!

HAND-MADE FRINGES



MAKING A TASSEL



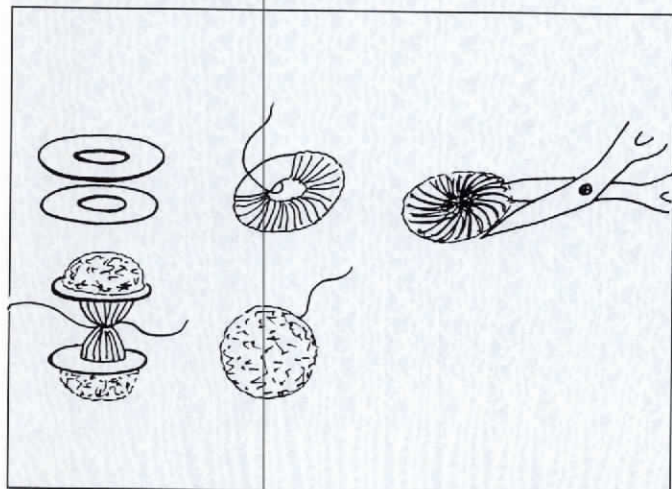
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USING THE RIBBER

Part 9 - RACKING

Many knitters are terrified of knitting double bed patterns which involve racking, but if selected with care they can be fairly easy to knit and the resulting fabrics are extremely attractive.

Diane Bennett

Many ideas for fabrics to be knitted on domestic knitting machines can be gleaned from commercially made knitwear and this is a particularly good source of ideas for most double bed fabrics – but not usually for racking.

Think of an industrial machine – it is set up to repeat a certain process as many times as is required and it is not interrupted. Many domestic knitters, however, cannot knit a garment piece without interruption from the family, the

'phone and so on. While racking, this can be disastrous – rack the wrong way after an interruption and the only way out will be to start again!

A SIMPLE RACKED RIB

Which racked ribs are easy to knit? Very simply, those which involve racking or moving the ribber only by one position. If it is necessary to leave the machine while knitting the garment, simply remove the weights and put them on the bed (as with any double bed fabric knitted on a Japanese

machine). Replace the weights and look at the stitches – if the ribber has already been racked, the stitches will be twisted, if not they will be straight across between the beds. Rack if necessary, then carry on. Since the ribber can only be in one of two positions, a mistake is unlikely. Figure 1 shows a very simple example. When setting up for any racked rib, always check that the racking indicator is showing 5. Set up the needles for a tight 2x2 rib, with the ribber set to H5, then rack to H4 to alternate the needles for the cast-on, returning to H5 after the bound off cast-on rows. Knit the depth of rib required.

After the welt, use a double-eyed bodkin to transfer one of every pair of stitches on the ribber to the main bed, filling the empty needles on that bed. The needle setting is now 2x1 rib, ribber on H5.

|||||
|00|00|00|00|00|

Knit two rows. Use the racking handle to rack or move the ribber to H4. Knit two rows. Rack to H5, knit two rows. The racking sequence is as simple as that – move the ribber from 5 to 4, knit two rows, move it back to 5, knit two rows.

The lines of stitches which were knitted on the ribber are racked or twisted, but this effect can be shown more clearly by setting the ribber to knit half Fisherman's rib.

Move the pick knob on the ribber carriage from R to P and one of the set levers up to PR. The more raised effect knitted with the half Fisherman's rib is shown in Figure 1.

AN UNUSUAL VARIATION

It is, in fact, possible to knit two different fabrics using the needle setting described above and half Fisherman's rib. By setting the ribber to half Fisherman's rib, all the needles on that bed tuck on one row and knit on the next row. The two different fabrics which can be knitted follow the sequences tuck – knit – rack, or knit – tuck – rack. Figure 2 shows the plain side of the fabric that is shown in Figure 1.

To see the two different effects in the same fabric, set up the needles and ribber carriage as described, with the ribber carriage on the right side of the needle bed and the left set lever up to PR. Follow the racking sequence for about 30 rows, then put the left set lever down, knit two rows and put the right set lever up and follow the racking sequence for about 30 rows.

After removing the sample from the machine, look at it very carefully. For the first half, with the left set lever up, the ribber tucked the first row, knitted the second row then the ribber was racked, that is tuck – knit – rack. For the second half, with the right set lever up, the first row was

FIGURE 1

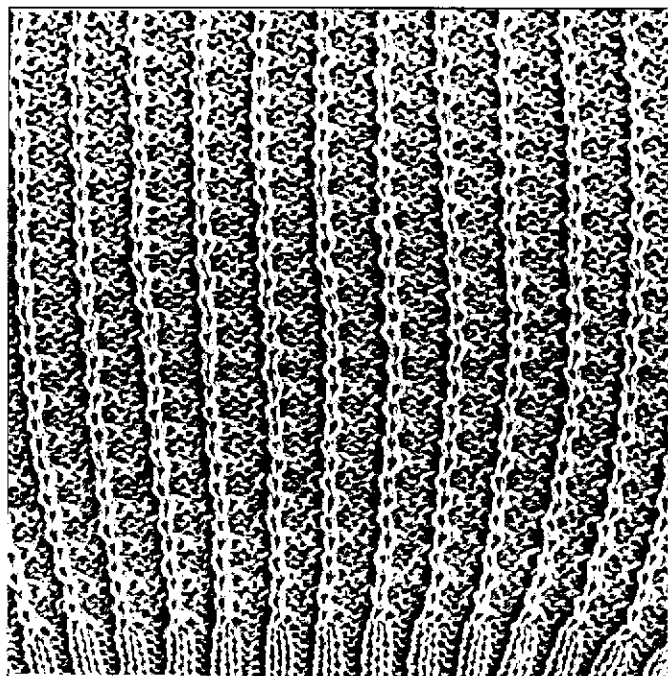
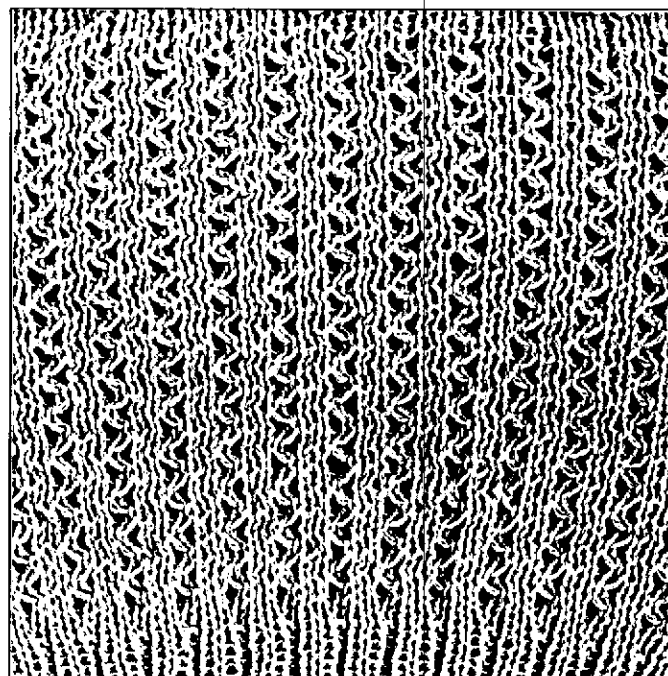


FIGURE 2



knitted, second row tucked and then the ribber was racked; that is knit – tuck – rack.

It is usually not important which of the fabrics is chosen for a garment, although the knit – tuck – rack sequence often produces the more attractive fabric, but it is more likely to result in dropped stitches because the tucked loops are twisted across the beds. However, what is important is that the tension square and all the pieces of a garment are knitted with the same fabric!

When knitting most fabrics it is not important at which side of the needle bed the carriage is, at the start, but in this case both the carriage position and the ribber setting should be noted. It is usually easier to start racking with the carriages on the right – when racking, the carriages are not obscuring the racking indicator.

Make a sample of the two different fabrics which can be knitted and select the one to be used for the tension square, making sure that the ribber carriage starts on the right for both samples. Make a note of which set lever should be up to achieve the desired fabric and use this setting for the tension square and each piece of the garment, making sure that the carriages always start on the right.

OTHER VARIATIONS

As with other double bed techniques, experiment and you'll soon find that a huge variety of fabrics can be knitted.

A more pronounced zig-zag effect is possible by racking the needles two positions at a time, instead of just one. This pulls the stitches very hard between the beds, so it is usually necessary to increase the tension on the ribber by one or two whole numbers. This can result in dropped stitches, so wherever possible transfer a few needles at each end on to the main bed, since it is these stitches which are likely to drop.

It is also possible to rack with groups of needles out of work on both beds, forming open, lacy fabrics which are ideal for knitting scarves and stoles.

Do not use groups of more than about five empty needles on each bed. Larger gaps result in the yarn being in the wrong position to knit the stitches and, therefore, dropped stitches.

The fabric in Figure 3 is very easy to set up and knit. With the ribber set to H5, set up the needles as follows:—

```
11 00011 00011 00011
11 00011 00011 00011
```

After knitting the bound off cast-on, stop with the carriages on the right and set the ribber to tuck from right to left by putting the left set lever up and the pick knob to P. Rack to H4, knit two rows, rack to H5, knit two rows – this is the simple racking sequence that knits this lovely fabric. The floats in the fabric show the effect of the racking more clearly than the actual stitches.

It is also possible to knit a racked fabric which contains some needles which are racked and some which are knitted plain. How is this possible? The secret is in the needle setting.

Use a thicker yarn – for example a four ply for standard gauge machines. Push forward alternate needles on the main bed with the needle to the left of centre 0 in working position. Bring required ribber needles to working position and cast on 1x1 rib, making sure that the ribber is set to P5.

After knitting the welt, move the ribber to the H position. When racking **always** use the H position to avoid needles clashing – this can damage needles, or even the ribber itself!

On the ribber, starting with needle 10 to the left of centre 0, move a total of 11 needles, one to the left – finishing with needle 9 right. Move the stitch from needle 12 left on to a working needle on the main bed. In the centre of the ribber is a group of needles with two needles out of work at each end.

The racking sequence for this fabric is from H5 to H6. The ribber is now set to H5 – move it to H6, but don't knit yet, just watch the needles. When racking, the ribber needles in

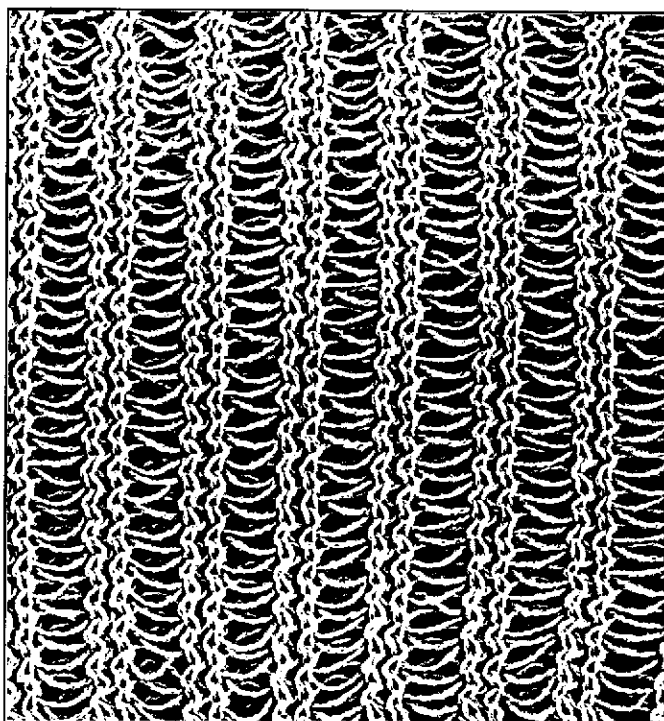


FIGURE 3

the centre block cross the main bed needles, but at each side the ribber needles simply cross a gap, so they do not rack. Knit the fabric with the ribber set to half Fisherman's rib. Use the racking sequence two rows H4, two rows H5.

In the sample, Figure 4, the centre stitches are racked, while those on either side are simple half Fisherman's rib without racking.

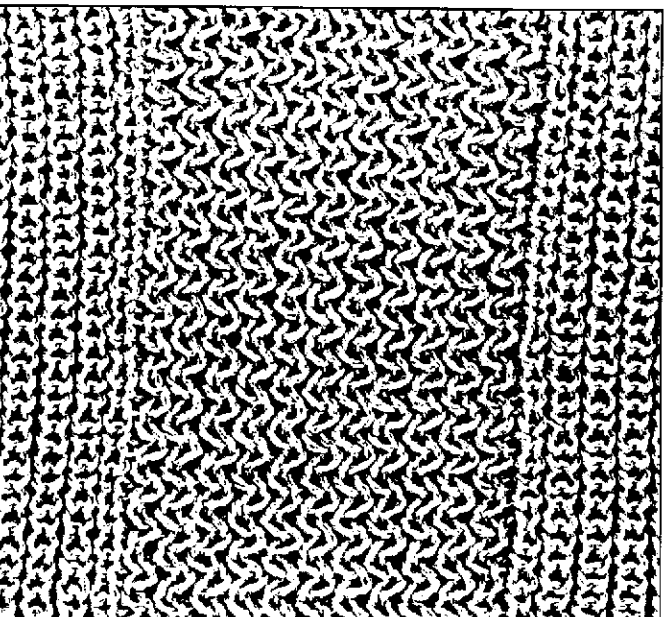
This example shows very clearly that it is possible to combine fabrics which are racked with those that are knitted without racking, in the same garment. The back and sleeves of a sweater could be knitted in half Fisherman's rib and the front knitted with one

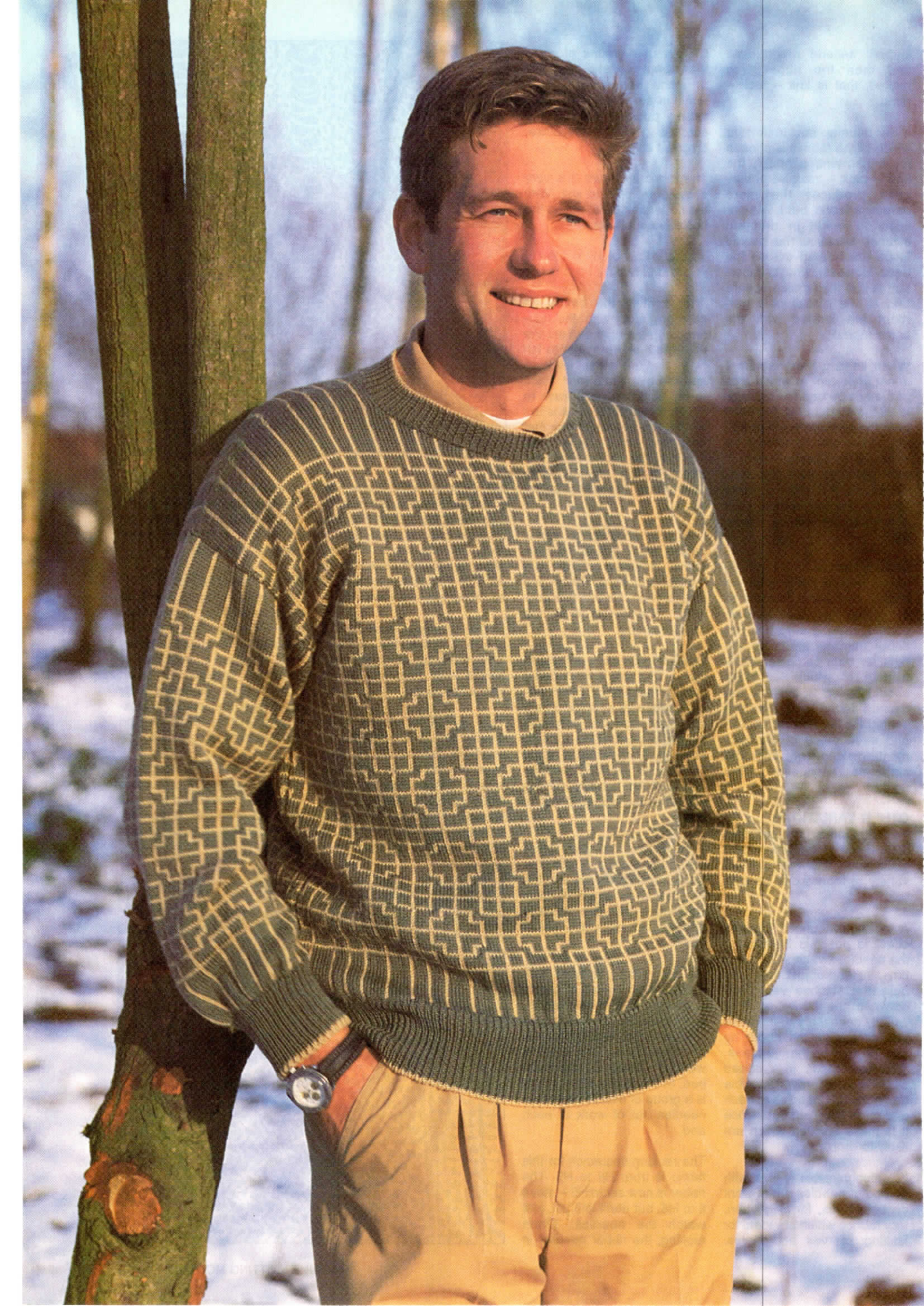
or more racked panels. This would make it possible to knit the garment more quickly, but still with the unusual racked effect on the front.

When knitting fabrics such as that shown in Figure 1, with all needles working on the main bed, reducing the number of needles working on the ribber even makes it possible to combine racked rib with stocking stitch, for example by patterning the fronts of a jacket and knitting the back and sleeves in stocking stitch.

Don't be afraid of racking – keeping the racking sequence simple is the key and then, as you will discover if you try these fabrics, it really is not difficult.

FIGURE 4





Designed by

PATTERNED FOR LEISURE

7

Judy Dodson

BACK

With carriage at right and using C, cast on 151 [167, 185, 199] sts at centre of machine in 1x1 rib with extra st at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4 and MC, K 34 rows. Transfer sts for st st. Insert card and lock on 12th row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Do not release card (Electronic machines - memorise row, then lock card on 12th row). Cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. K 18 rows. Release card and cont in Fair Isle patt. K 170 rows. RC shows 189. Lock card. Cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B*. K 18 rows. RC shows 207.

SHAPE SHOULDERS

Cast off 7 [8, 10, 11] sts at beg of next 4 rows, 7 [9, 10, 11] sts at beg of next 4 rows and 8 [9, 10, 12] sts at beg of next 4 rows. Using WY, K a few rows in st st over rem 63 Ns and release from machine.

FRONT

Work as for Back to *. K 2 rows. RC shows 191.

SHAPE NECK

Using nylon cord, K 86 [94, 102, 110] sts at right by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll alt row. 44 [52, 60, 68] sts. K 2 rows.

SHAPE SHOULDERS

Cast off 7 [8, 10, 11] sts at beg of next and foll alt row, K 1 row. Cast off 7 [9, 10, 11] sts at beg of next and foll alt row, K 1 row. Cast off 8 [9, 10, 12] sts at beg of next row, K 1 row. Cast off rem 8 [9, 10, 12] sts. Leave card locked. Unravel nylon cord over 21 Ns at left, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Take carriage to right without knitting (electronic machines - memorise row, then lock card). Cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. Finish to correspond with first side, reversing shaping.

SLEEVES

Push 91 [99, 107, 115] Ns at centre of machine to WP with extra N at right. Insert card and lock on 12th row. Using MT and WY, cast on and K a few rows ending with

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport. (Yarn Guide No.11.)

1 x 500 g cone in Cactus (MC).

1 x 500 g cone in Oatmeal (C).

GARMENT WEIGHT

Finished garment in third size weighs 580 g.

The fibre content of this yarn is 100% wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD, or telephone 0116-240 4464.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 93 [103, 113, 123] cm, 36 1/2 [40 1/2, 44 1/2, 48 1/2] in.

Length to shoulder 65 cm, 26 in.

Sleeve seam 47.5 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN

K 1 row C and 11 rows C/MC. These 12 rows form pattern.

carriage at left. Set RC at 000. Using MC, K 1 row. Do not release card (electronic machines - memorise row, then lock card on 12th row). Cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. K 11 rows. Shape sides by inc 1 st at each end on next and foll 5th row, K 1 row. Release card and cont in Fair Isle patt. Cont to inc on every 5th row from previous inc until there are 139 [147, 155, 163] sts. K 1 row. Lock card. Cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B. K 19 rows. RC shows 148. Cont in st st. Using MT+2 and MC, K 1 row. Cast off with a latch tool.

CUFFS

Push 65 [69, 73, 77] Ns to WP. With carriage at right and P side facing, replace sts from lower edge of sleeve on to Ns, dec evenly. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 28 rows. Using C, K 2 rows. Using MT+2/MT+2, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

NECKBAND

Join right shoulder seam. With carriage at right and using C, cast on 151 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set

machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. With P side facing, pick up 63 sts across back neck inc 5 sts evenly, 30 sts down right side of front neck, 21 sts across front neck inc 2 sts evenly and 30 sts up left side of front neck and place on to Ns. Unravel WY. Using MT+2, K 1 row. Cast off with a latch tool.

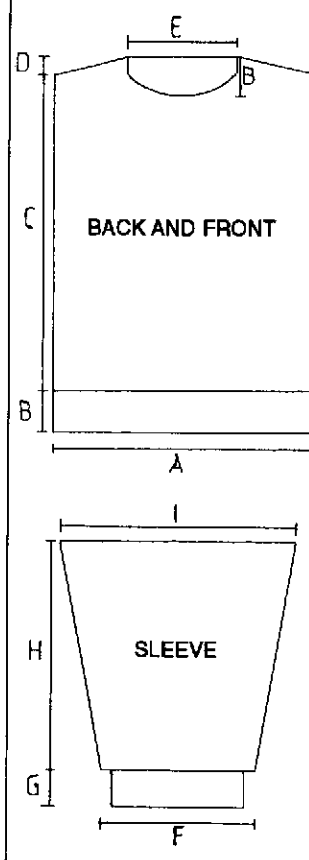
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

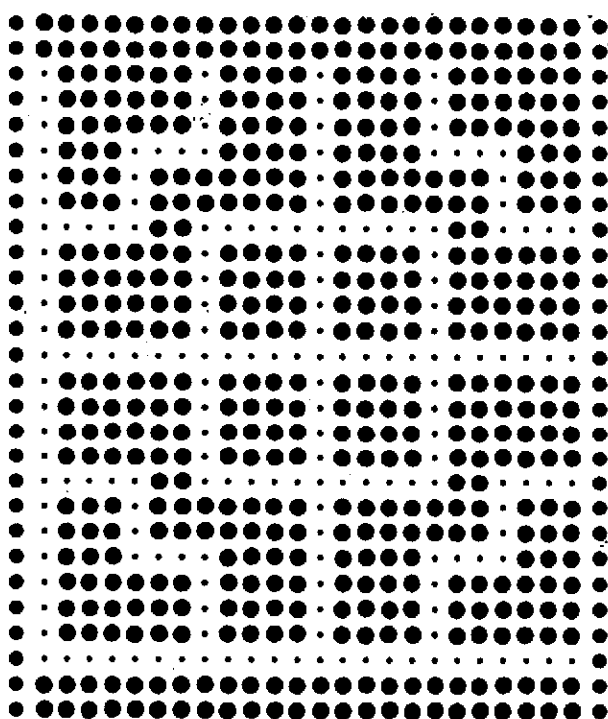
Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams.

- A = 47 [52, 57, 62] cm
B = 7.5 cm
C = 57.5 cm
D = 3 cm
E = 20 cm
F = 28 [30.5, 33, 35.5] cm
G = 6.5 cm
H = 41 cm
I = 43 [45.5, 48, 50.5] cm



54 ▶

PUNCHCARD CHART



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OVER TO YOU

WE NEVER EXPECTED THAT!

A knitter's report on a most enjoyable week, organised by Co-op Holidaycare and devoted to knitting - and other pleasures.

Monday, October 10th,
Warners at Alvaston Hall
Cheshire. We had arrived -
and we were soon to make
our mark. The staff were too
well trained to comment, but
they must have been sur-
prised when the normally
peaceful bar was completely
transformed to accommodate
the Co-op desk and the knit-
ting shop. Oh yes, - we need
tables set up for 15 knitting
machines - and the video
camera needs tuning - and -
and - and!

Meanwhile, the knitters were
arriving. Inspection of the
accommodation revealed
beautiful rooms with excellent
facilities including tea and cof-
fee making equipment,
hairdryers and the inevitable
colour television - with teletext
in some rooms. Those who
had attended one of the Co-
op knitting holidays before,
had never expected such lux-
urious accommodation at
such a reasonable price.

"Let's see what we can do to
amuse ourselves. Well,
there's a tour at 4.00 pm and
a beauty demonstration at
5.00 pm, so let's go to those."
Most knitters must have want-
ed to see the beauty demon-
stration and the staff, who
hadn't expected so many,
were busy providing chairs for
new arrivals. Beauty treat-
ments for the week were soon
fully booked and much appre-
ciated by those who had
them.

Those who did not go to the
beauty demonstration, just
had time for a quick swim
before dinner - and found not
only a lovely pool but also a
Jacuzzi, sauna and gym.
Some knitters had not expect-
ed these and had not brought
a costume. Better luck next
time!

Now dinner - and what lovely
food! There was to be a three-
course meal and coffee every
night, with a wide choice
which included hot and cold
buffets and freshly-made
omelettes. Nothing ever
seemed to be off - and we
certainly didn't expect that,
since the knitting and Co-op
staff are always the last to
arrive for dinner and usually
have to take what is left. But
not at Alvaston.

The bingo was both expected
and enjoyed, especially by the
lucky winner. Following this,
there was dancing organised
by the Warners entertainment
staff. With no more than about
a dozen men in the room,
they clearly expected that this
would be a quiet session,
starting with old time dancing
for two or three couples and
perhaps persuading a few
more on to the floor for a little
disco music. Large numbers
of ladies on the floor doing the
"slosh" and other fun dances
were not expected. After the
cabaret, the fun continued -
until much later than the
entertainment staff had prob-
ably expected.

On Tuesday morning, the knit-
ting started in earnest.
Hands-on workshops includ-
ed Trisha's Techniques
(Trisha Whitfield), Card 1
(Carol Hocknell) and Braids
and Edgings (John Blake-
man). Lecture topics were
many and varied and those
who had not attended them
before were surprised by the
video lectures. These were
not recorded on video tape,
but live, with a cameraman,
so that everyone in the audi-
ence had as good a view of
the action as the tutor.

Each day decisions had to be
made - shall I do Jacquard
Basics with John or Computer

Knitwear Design with Diane – or, of course, I could go for a swim or perhaps there is something on the activities programme, maybe bowls, archery or target golf?

Whatever the decision, everyone seemed to be very happy. In fact, the cleaning staff remarked that they had never had such a happy group of people – but then of course, they had never had knitters to stay before.

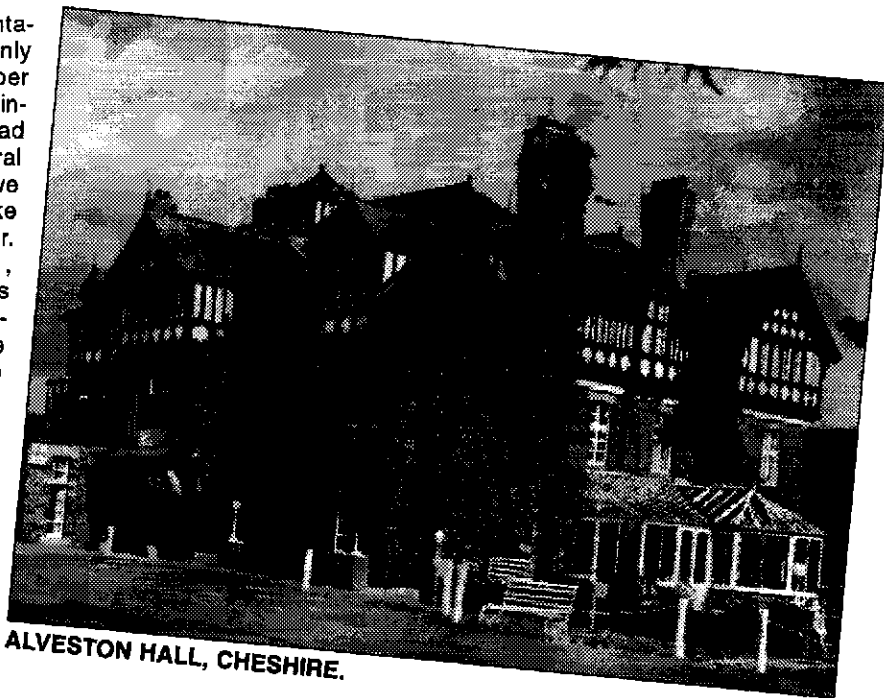
Husbands were not forgotten – they could join in the knitting or take part in the activity programme, or play golf, swim, use the gym or play billiards. All that, for not a penny more and in peace, while the ladies were at lectures. They never expected that!

On Tuesday and Thursday evenings there were fashion shows, featuring garments knitted by the lecturers and, on Thursday a competition, with a Hague Linker for the lucky winner. She (the winner) tells us that she will definitely be coming back next year. Following the Thursday night fashion show was the garment

presentation. The only male member of the entertainment team had asked several times if we could make him a sweater. However, poor Neil was in for a surprise – we didn't have time to make him a sweater, so presented him with a much smaller garment! He won't ask us to make him a sweater again.

The entertainment team admitted that we were definitely NOT what they had expected. Everyone let their hair down and enjoyed themselves, as I believe only knitters can. We were also blessed with glorious weather – an unexpected bonus in our climate.

ALVESTON HALL, CHESHIRE.



All too soon, Friday arrived and it was time to go home. "All that for only £159." "What a wonderful week – see you next year." "Don't forget to send the details." "We had a wonderful time." These were just a few of the comments and, no doubt, many knitters went back to tell their respec-

tive knitting clubs all about their wonderful holiday – it was certainly the week of the unexpected.

For details of Knitting '96 which will be at Alveston Hall in October, please contact Co-op Holidaycare on:- 0161-832-7890.

DesignaKnit Link

THE newsletter for all DesignaKnit owners.

Four issues per year + free disk £10 UK, £12.50 Europe, £14 outside Europe (air mail). 1994 issues also available £9 UK

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COMPETITION

Compiled by Peter Davies

brother®

You don't have to be "Brain of Britain" to work out the advantages of the latest addition to the Brother range and all you need do to enter our free competition, is puzzle your way to the two winning words in Peter Davies' wordsearch game – so what have you got to lose? Only the cost of a postage stamp and yours could just be the one lucky card!

What you have to gain, on the other hand, is the new Star 10 free arm, 15 stitch, electronic sewing machine. Its smart, uncluttered appearance hides a wealth of special features, providing all the

facilities you would expect in the latest model, yet it is really easy to use.

Those of us with much older machines (and failing eyesight!) would really appreciate its F.A.S.T. needle threading system, which promises no more time spent finding that small eye in the needle. It also has an improved system for winding Brother's unique Quick-set self-threading bobbin – you just drop it in and sew!

One of the most-used and therefore most important "extras"

on a sewing machine is its facility for stitching buttonholes and the Star 10 will win stars for its one-step system. The "auto-size" buttonholer will create a perfectly uniform buttonhole to fit the button, so all you need do is dial the stitch and follow the directions to sew all four sides without moving a lever.

This is just one of the 15 stitches built into this clever machine. Most are practical dressmaking stitches which ensure you can handle any fabric successfully whether it needs a straight stitch or a stretch stitch, a blind hem or an overlocked edge, but there are also embroidery stitches such as feather stitch or scallops for more decorative sewing.

Free-hand embroidery or quilting are made easy too. A lever lowers the feed dogs to allow free movement of the fabric and there's a choice of three needle positions to adjust the seam allowance the easy way. The length and width of the stitches can also be varied to suit the work, as you work.

The Star 10 is a star package so, if you fancy a little Star-gazing, visit your Brother dealer for a closer look. If you need details of your nearest stockist, please contact Brother at the following address:-

Brother U.K. Ltd.
Shepley Street
Audenshaw
Manchester M34 5JD.
Tel: 0161-330 6531.

THE PUZZLE

We've got a list of materials for you to find in our word-square this month. The words can appear across, down, or diagonally and in either direction.

When you have found and circled all the words listed, you will see that the remaining letters will spell out two words which describe what you might have when you're puzzling over your machine!

Put these two words on a postcard or on the back of a sealed envelope, add your name and address and send it to:-

March Competition
MKM, 17 Grove Park
Waltham Road
White Waltham
Maidenhead
Berkshire SL6 3LW

To arrive not later than 31st March, 1996.



COMPETITION RULES

1. Only one entry per person will be accepted.
2. This competition is open to residents of the UK only, except the employees of Machine Knitting Monthly, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 31st March, 1996. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. The winner will be notified in writing and the result will be published in a future issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

STAR 10

N	I	K	S	B	M	A	L
C	K	N	I	L	O	M	T
A	L	T	E	O	H	U	N
S	I	O	D	O	A	S	O
H	S	S	T	W	I	L	L
M	L	U	E	H	R	I	Y
E	E	E	B	C	N	N	N
R	R	D	O	E	A	W	S
E	L	E	N	N	A	L	F

WORDS TO BE FOUND

LISLE, WOOL, LAMBSKIN, CLOTH, CASHMERE, MUSLIN, FLANNEL, LACE, MOHAIR, TWILL, SUEDE, NYLON, LINEN

P.S. Thank you to those winners of previous competitions who have taken the time and trouble to write and thank us for their prize. Picking the winners is one of the nicest jobs we have to do and it is good to know that the prize has given so much excitement and pleasure, especially as we seem to be good at finding competitors who have never won anything before. Let's hope we'll hit the jackpot again this month and make it a "first" for the winner!

Ed.



John Blakeman

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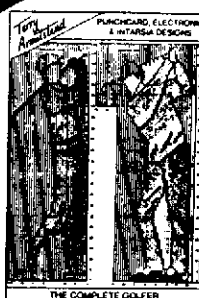
I can provide talks and demonstrations for knitting club sessions and one day workshops for knitting clubs or dealers. Please write or telephone for details.

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Terry Armitstead

DESIGNS

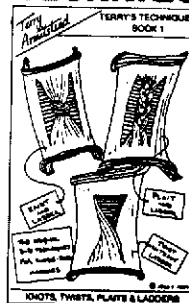
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SINGER SPECIAL

KNIT 90 – Part 3 WINDOWS VERSION

I mentioned the new Windows version of the Knit 90 software in the last article and now I would like to tell you more about it.

Angela Gordon

Firstly I should point out that at the time of writing this article, in December, the new software was still at Beta test stage. Therefore, I am reporting on the Beta version not the final product. This means the final version may have some differences and extra tools which I cannot yet tell you about.

Personally, I feel the Windows capture is a far better method of creating a design than the text entry because it means I can draw in any Windows Paint/Draw program and convert it into a knittable design. It is possibly less desirable for anyone who works entirely from another designer's printed pattern, although these can still be entered in zoomed in mode.

Windows Paintbrush in

Windows 3.1/3.11 is an ideal program to start designing with and captures using the Windows program convert perfectly. Paint in Windows '95 has a slight problem in that you cannot use the Knit 90 Capture facility. This problem is common to all 32 bit applications, including Adobe Photoshop which I also tried. However you can create the design, then copy it to the Windows Clipboard and Paste it into the Knit 90 Capture screen. I have used various programs in my experiments and will show you the results of each. First though, we will capture a design I created in DPaint and saved as a PCX file.

DPaint is not a Windows program, although it can be run in a Windows DOS box and therefore the capture will not

work interactively. I opened my DPaint design in Paint Shop Pro Version 3 and it worked beautifully.

With Windows programs it is possible to have several programs open at once and switch to them using Alt+Tab or Switch To . . . from the Control bar. Open Knit 90 for Windows and then open any other programs you will use with it.

I opened Paint Shop Pro, Word 6, Designworks and Paintbrush. The number of applications you can have open at the same time will depend on the amount of RAM your computer has – mine has 16 Mb so I am safe with quite a few open.

Create your design, or open one which you have stored to

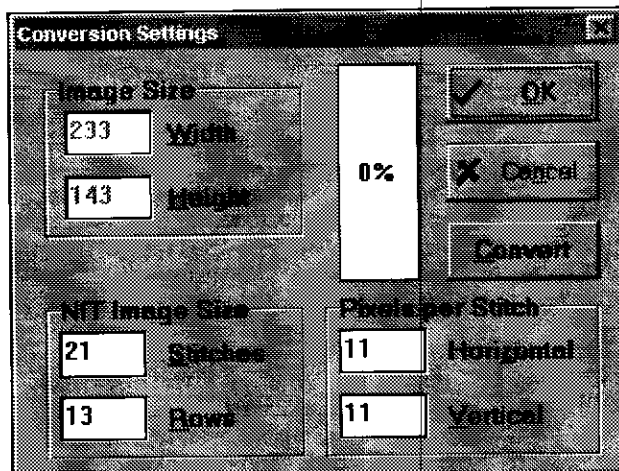
disk and then Alt+Tab to Knit90 for Windows. The Knit 90 Capture Windows will open in front of your present application.

Click the Capture Tool (a pair of scissors cutting into a sheet of paper) and the mouse pointer will change to the precision pointer, identified by its cross hairs. Move the precision pointer to the top left corner of the design and drag a box around it by holding down the left mouse button.

The design area you have captured will appear in the Captured Image window. The window can be re-sized to keep the design proportions correct – move the cursor to an edge of the window, until the double ended arrow pointer appears, left click and drag the edge.

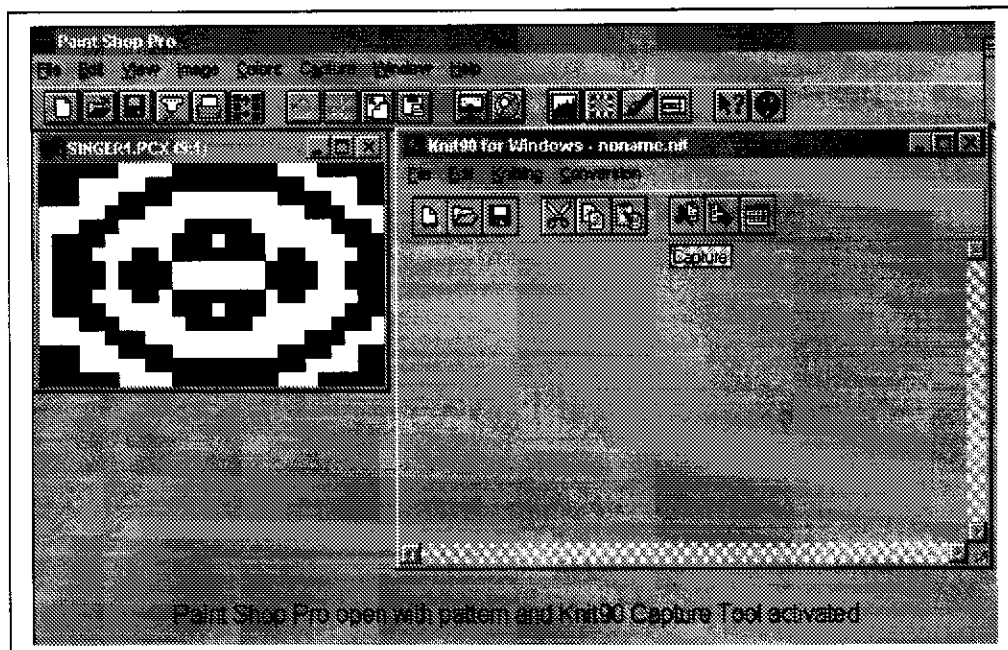
The next step is to convert the image to text format. Knit 90 for Windows does this automatically. Select the Conversion/Settings tool (the page icon with a red arrow on it) and enter the number of stitches and rows you want the design to be converted to. Click the Convert button or Cancel if you change your mind.

I like using Paint Shop Pro because I can select Image Information to find out exactly how many pixels my design consists of. This allows me to convert every pixel into a stitch so that I do not lose any definition at all, or halve the size by halving the numbers. I am used to working this way with other programs.



Entering the Conversion Settings

Figure 2



However, the Knit 90 Conversion/Settings dialogue shows the total image size and offers the option to choose the number of stitches and rows for the conversion. You can also obtain a pixel per stitch conversion by setting the pixels per stitch horizontal and vertical settings to 1.

If the first attempt at Conversion is not to your liking, you can try again on the same image. Just select File/New Design in the Capture Window, open the Conversion/Settings dialogue by clicking the tool and change the number of stitches and rows. Conversion is really quick so doing several really takes no time at all.

Windows '95 users in Paint, or any other 32 bit application, must copy their design to Windows Clipboard. This is normally done by framing the area to be captured and selecting Copy from the Edit Menu. Alt+Tab to the Knit 90 Capture Image window and click the Paste tool (or select Paste from the Edit Menu). Now proceed with the conversion as described above.

Once the design is exactly how you want it, select Save from the File Menu to save the converted design to disk, or select Print to obtain a hard copy.

So far I have tended to reduce my total number of colours to two (black and white) before capturing. However, there is a feature in Knit 90 for Windows which allows you to choose whether each colour will be converted to full stop or hash (contrast or main yarns).

This new Windows version will also support colour conversions for the, soon to be completed, Colour Knit 90 program. This facility did not work on my test version so I could not try it out.

Part of a captured image can be re-captured allowing resizing of small designs so they can fill an entire sweater front.

A new interactive knitting interface is also included. The Knitting box settings screen has buttons which can be set to top, bottom or middle, just like the ones on the light scanning box, previously attached to the machine.

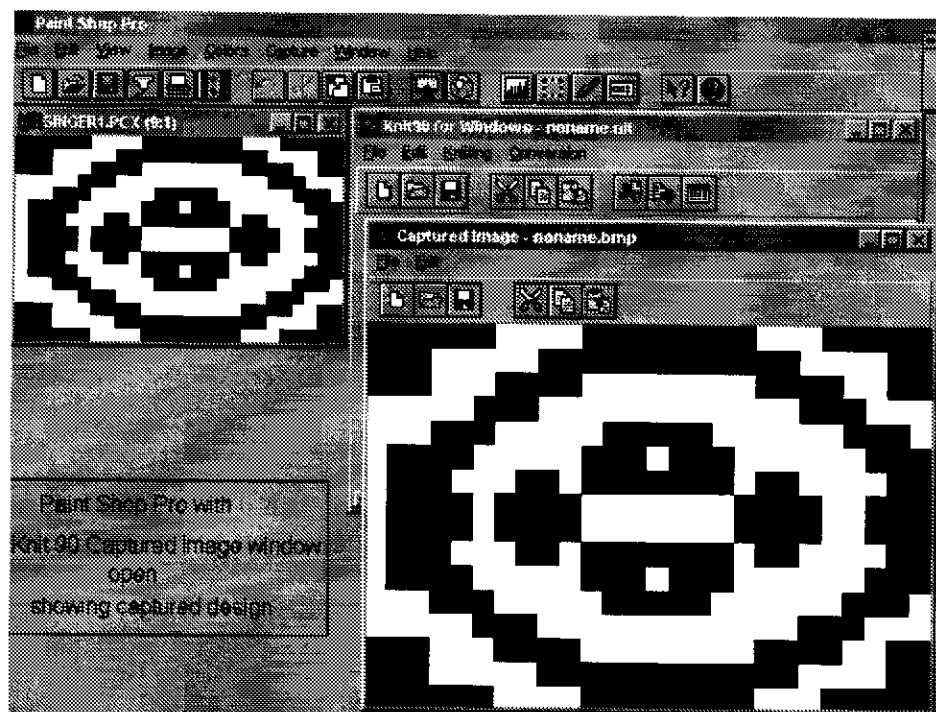


Figure 3



Figure 4

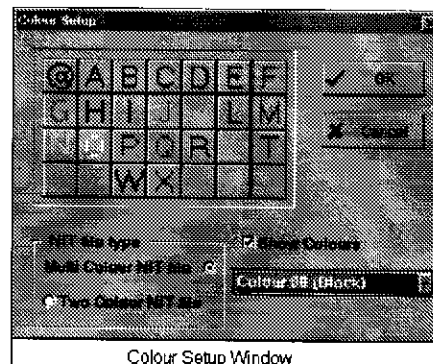


Figure 5

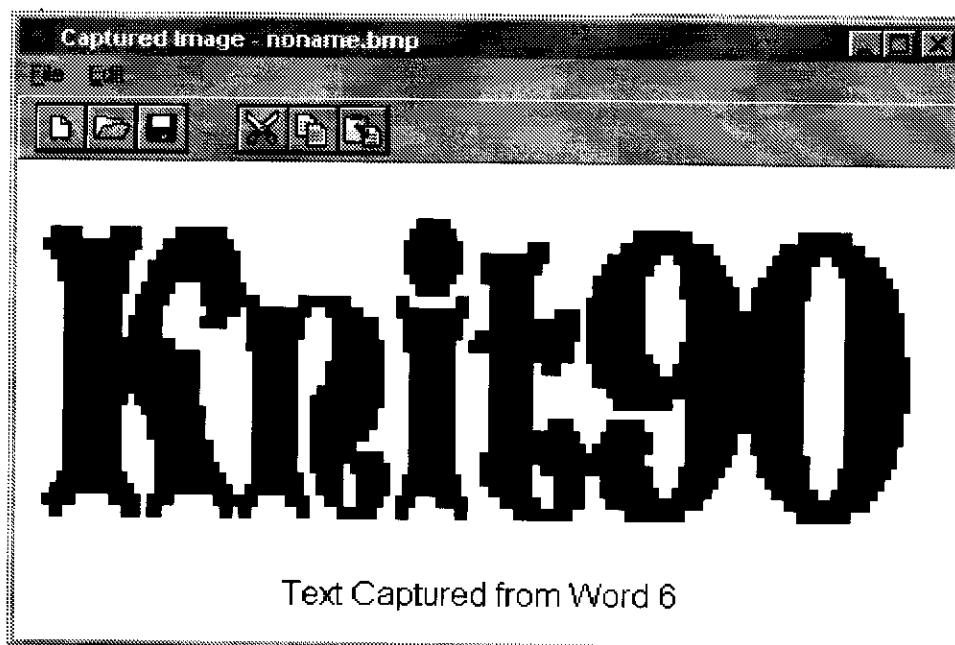


Figure 6

FRAN FRANCIS

THE GARTER CARRIAGE COLLECTION

REBECCA

Lady's Double Knit Cable Sweater
(As featured in September '95 MKM)

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Lady's 4-ply Sweater in Garter Stitch pattern

KATRINA

Lady's 4-ply Sweater in Cable and Garter Stitch

JACK OF DIAMONDS

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(As featured in January '94 MKM)

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* Plus - Sets of original 24 Stitch Punchcard
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Devon TQ5 9AA
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◀ 59

Knit 90 is presently sold with the DOS software. A free upgrade to the Windows Version will be provided for all present users. Programs supplied after the Windows version is complete will have both versions. This will allow you to use the method you prefer (provided your computer is adequate) and you can switch between the two, depending on whether you are copying a diagram pattern or just designing freehand.

Knit 90 connects an IBM compatible computer to Singer Light Scanning machines (2310, 2331). The hardware and software kit costs £250.00, available from:-

AES Group
9 Old Hall Street,
Macclesfield
Cheshire SK10 2DT.
Telephone 01625 615792
for full details.

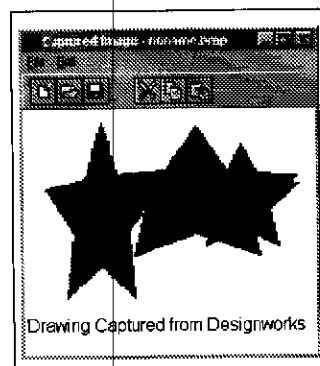


Figure 7

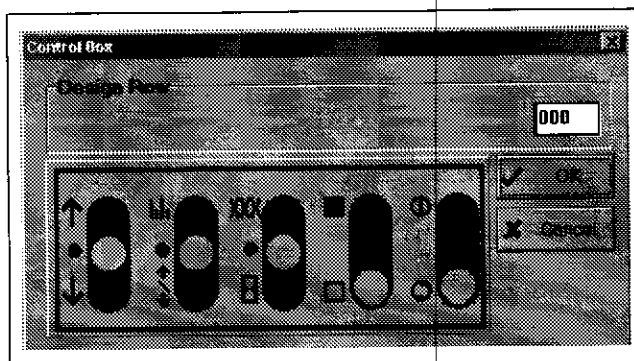
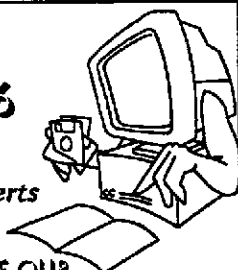


Figure 8

Make the most of your DESIGNAKNIT 5/6

Master your software
quickly with help from the experts



SEND NOW FOR FULL DETAILS OF OUR
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New Instant Knits - for all knitting programs
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The window to computerised machine knitting Angela Gordon writes in MODERN MACHINE KNITTING on DesignaKnit 6 for Windows

Angela says "Many 'computerised' knitters will by now be using the DesignaKnit 6 pre-release version. I have been working with parts of the program during the Alpha testing stage and over the next few months I will be describing how we can use this new program to assist the design and knitting process, beginning with the overall program functions, then taking you step-by-step through each section."

DesignaKnit 6 owners need to read these in-depth articles by an expert who really knows the program, so if you don't get Modern Machine Knitting, use this coupon to order the January issue featuring the opening article in the series. The price you pay is the usual cover price and no more - with the coupon your copy is POST FREE. Complete the form and send it to MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

Please send me the January 1996 issue of Modern Machine Knitting, post-free.

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DEAR ANNE...

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

Dear Anne,

I am a textile engineering technician and a graduate of Khartoum Polytechnic, Sudan. I became interested in textiles through working in a domestic textile mill where English was used as the technical language and I found myself becoming fond of textile bulletins and magazines. Sudan, although a prominent cotton exporter and wool producer, is still primitive in fine yarn spinning, weaving and knitting – we don't have the prosperity for such industry.

I purchased a second-hand knitting machine, a Passap 80, from a man who had failed to operate it. I made many fantastic articles and, although some of my relatives thought I had only bought it for amusement, they changed their minds when I sold my products. The first buyer couldn't believe his eyes and asked me to put a label on it, as on imported products, so as to obtain a higher price. I took my production to a bazaar where it sold immediately and later I created a certain stitch suitable for upholstery.

Now, I have been recruited at the Ministry of Manpower, under the administration of the Vocational Training Centre, as a tutor of textiles, the proposed new subject to be taught there. Moreover, many buyers of new knitting machines consult me about operating them, the yarn and stitches to be used and so on.

Knitting has become my hobby and gave rise to a funny incident recently. When I went to visit my uncle, his small daughter opened the door. She was accustomed to seeing me dealing with yarns and knitting and, since she couldn't recall my name, she announced me as "the knitting man". Her family was very embarrassed but I was most amused!

Yours sincerely,

**Abdalaziz Widaatalla
Khartoum, Sudan.**

How lovely to hear of a knitting success story, especially from a reader living in what one imagines to be such a different land. However, I'm sure the joys and problems of machine knitting are completely international and universal and that, between knitters, a common language is a help, but not essential! Congratulations on your achievements so far and our best wishes for success in your new career.

Dear Anne,

Can you believe this?

I rang the Brother spares department at 3.30 pm one Wednesday afternoon, describing the "broken orange bit, springle sprocket thing, on my four-masted tension mast". I got an instant reply - "Don't worry, it will be in the post in the morning."

At 9.30 am next morning, there it was! I duly sent off 65p for it, thanking them for such a prompt response. I have now had my cheque returned and been told it was free of charge. Can you believe such service in these days of non-service for customers? It was such a pleasant shock!

Could I now beg your help? When I knit shawls, baby covers and so on, I cannot stop the edges curling. Even when I crochet around them, they still curl. There must be someone out there who has a brilliant idea. Your magazine is so helpful to people like me. I know I can ask these questions rather than spend hours tussling with a problem and getting nowhere.

Thanks for your help in the past, I feel you will always have the answer. I love the letters – they make me feel not quite such a dumb!

Dear Anne,

I'm sure you are always interested in knitters' success stories, so here is mine.

For many years I thought my knitwear was not good enough to enter in competitions, until I decided to enter the industrial section of our local horticultural show and won a few prizes.

In 1994 I knitted the jumper on page 46 of the April issue of MKM, using the same colours. I won first prize! In 1995 I knitted the jumper on page 64 of the September issue, again using the same colours and again I won first prize. So now I'm watching

the pages for 1996, trying to make it a hat-trick of firsts!

Thank you for the ideas and patterns.

Yours sincerely,

B. Robson.

Hexham, Northumberland.

Another success story! Well of course it's no surprise to us that our patterns win first prizes but, nevertheless, congratulations on making such a good job of the knitting and finishing, without which the best of patterns wouldn't stand a chance. We hope that one of this year's patterns will give you your hat-trick.



First Prize Winner

First Prize again

Yours sincerely,

Mollie Foots

Gilberdyke, Yorkshire.

It is all good news this month! Thank you for writing to tell us of the excellent service you received from the Brother spares department. I'm sure there still is plenty of good service around but so often it is only the bad service that makes people put pen to

paper and efficiency goes unreported. Let's hear from other readers who have a bouquet for good service, so that we can print the good news more often.

If you have a remedy for Mollie's problem with curling edges, please write to her at our address on page 5 and we will send your letter on to her.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for the Star Letter.

Clubs Welcome

ARCADE SEWING & KNITTING MACHINE CO LTD.
33 The Arcade, Broadmead, Bristol, Avon BS1 3JD.
Tel: 0117-927 6766.

Visit Bristol, its shopping centre Broadmead and The Galleries and come and see us too. Browse around at your leisure among our yarns. The extensive stock includes ranges by Bramwell, Denys Brunton, Forsell, Yeoman, King Cole, Hush Knit and Bonnie's. Tea and coffee is free, we have a club discount day and can arrange demonstrations on request. Please telephone to arrange a club day, we look forward to seeing you.

AK YARNS

30 Brindley Road, Hinckley Business Park, Dodwells Bridge Industrial Estate, Hinckley, Leics LE10 3BY.
Tel: 01455-239909. Tel/Fax: 01455-234900.

Open any day or evening by prior arrangement. Ample space for coach parking. Coffee and tea always ready. Meals are available at local hotel at concessionary rates. Wheelchairs are welcome! VAT included in price. 10% discount on most yarns, or up to 50% on one-day offers.

BRITISH MOHAIR SPINNERS

Midland Mills, Valley Road, Bradford BD1 4RL.
Tel: 01274-728456. (Shipley: 01724 583111.)

Is your club coming to Bradford? Visit the Mohair Shops in Bradford and Shipley for exquisite yarns based on the luxurious mohair fibre, bargains and accessories. All Jarol yarns and leaflets are stocked, along with many bargain oddments. Club visits and coach trips are welcome by ringing us on Monday to Friday between 9.00 am and 4.00 pm.

THE CORNWALL KNITTING CENTRE

25 Prideaux Close, Tamar View Industrial Estate, Saltash, Cornwall PL12 6LD.
Tel: 01752-840810.

The South West has always been a favourite holiday destination for many of us. If you are going west this year, why not include a visit to the Cornwall Knitting Centre? It is situated a short distance from the Tamar Bridge, has easy access for the disabled and car parking is free. Open six days a week with a late night on Friday, it incorporates a wide selection of yarns and accessories as well as a repair shop. Clubs are welcome by appointment and we hold day workshops in the summer.

CREATIVE EXHIBITIONS

34 Lewisham Park, London SE13 6QZ.
Tel: 0181-690 8888

John Allen and other stars present a major feature at the **Knitting & Stitching Shows** to indicate new horizons in knitting design. Demonstrations and hands-on opportunities in John's machine knitting clinic are free of charge, so clubs are invited to come with any problems to be solved. See the shows in Alexandra Palace, London (October 17th-20th), Dublin (November 7th-10th) and Harrogate (November 21st-24th). Call us for details.

D & S CONE YARN SUPPLY

175 Queen Street, Newton Abbot, Devon TQ12 2BS.
Tel: 01626-69840.
D & S Cone Yarns have been trading for twelve years

and stock everything from coned yarns, knitting machines, books and accessories to sewing threads and sewing machines. We also have a large stock of overlockers. We are situated five miles from Torquay with ample parking and refreshments are available. Clubs are very welcome, please telephone for details.

DRUMMOND WOOLS

79-81 Haymarket Terrace, Edinburgh EH12 5HD.
Tel: 0131-313 1002. Fax: 0131-313 1004.

Having a club outing? Why not visit David and his team at Drummond Wools? You will be welcomed with a glass of wine, then left to browse at leisure through our knitting and sewing departments. Demonstrations of your choice are available and you can take advantage of our special club discounts that enable you to get just that little bit extra. Telephone for details.

HELMSHORE TEXTILE MUSEUMS

Holcombe Road, Helmshore, Rossendale, BB4 4NP.
Tel: 01706-226459. Fax: 01706-218554.

When visiting Mill Shops in Lancashire, complete your 'textile experience' by visiting Helmshore Textile Museums. See our spectacular Spinning Mules in action and watch the great Waterwheel driving the Fulling Stocks. Guided tours of these original mill environments, including demonstrations of working machinery, are available to pre-booked parties at any time of the year. Please contact us for an information pack.

NADINE HOLLAND KNITTING CENTRE

27 Beechwood Drive, Thornton Cleveleys, Blackpool, Lancashire FY5 5EJ.
Tel/Fax: 01253-853481.

The Centre offers a comprehensive service to knitters. We hold one-day workshops and special promotions at regular intervals and we are also happy to arrange party visits, tailored to cater for special interests. Extensive shop and classrooms; machines; quality yarns and patterns and, of course, plenty of friendly help and technical advice.

KNITMATES

Unit 21, Rowfant Business Centre, Rowfant, Crawley, RH10 4NQ.

Tel: 01342-718575. Fax: 01342-718576.

Knitmates, in the Sussex countryside on the outskirts of Crawley, can offer you a visit, 'tailor-made' to your group. You can browse and rummage, have talks or demonstrations, or a 'hands-on' workshop with a visiting tutor. We can also provide lunch for a small charge.

METROPOLITAN

The Pinfold, Poole, Nr. Nantwich, Cheshire CW5 6AL.
Tel: 01270-628414. Fax: 01270-610038.

Metropolitan - often copied, never bettered. Visit us and take advantage of a lecture and/or demonstration or just browse through our yarns, books and accessories in the relaxed, friendly atmosphere of Metropolitan. Refreshments are available and there is much to occupy the non-knitter in the Craft Units, while you enjoy the pleasures of machine knitting. Please contact us for details about arranging a visit.

Clubs Welcome

THE MOHAIR CENTRE

Brickfield Farm, Laughton Rd, Chiddingly, Lewes, BN8 6JG.

Tel: 01825-872457.

Our farm near Lewes in Sussex is ideal for group or club visits. We can show you Angora goats, mohair fleece, yarns, garments and lots more. A two to three hour visit, costing £2.00, includes facilities for a picnic lunch and a cup of tea or coffee. GOAT TO GARMENT is a tour of the goats and a hands-on talk and demonstration of the spinning process. You will know WHY mohair behaves as it does and how your mohair yarn is created. The shop is open daily from 10.00 am to 5.00 pm. Please telephone for details.

NANTIAGO HOMECRAFTS

Knitting & Sewing Machine Centre, 49-50 Frogmoor Street, Abergavenny, Gwent NP7 5AN.

Tel: 01573-854091.

Nantiago Homecrafts have been serving the machine knitting community for over 17 years, providing a comprehensive service in machine accessories, repairs, coned yarns, patterns and tuition. We are major stockists for Silver Reed, Brother, Passap and have over 50 qualities of yarn in stock. A mail order catalogue is available for yarns, machines, accessories and so on and day or evening visits by clubs are welcomed.

NATIONWIDE EXHIBITIONS (UK) LTD.

Tel: 0117-970 1370.

The East of England Knitting & Needlecraft Exhibition at Leeds University Exhibition Centre, Leeds, 29th - 31st March.

The Southern Knitting & Needlework Exhibition at Royal Bath and West Showground, Shepton Mallet, Somerset 25th - 28th April.

Great shows for clubs to visit, with lots of attractions, plenty of bargains and special show offers. You can telephone Sheila Davies to book advance tickets at discount rates.

NEW LANARK TRADING LTD

New Lanark Mills, Lanark, Lanarkshire, Scotland ML11 9DB

Tel: 01555-665876. Fax: 01555-665738.

New Lanark, once Scotland's largest mill complex, is fast becoming one of Scotland's top tourist attractions. Pure wool yarn is spun on a 19th century Platt Spinning Mule, primarily as a working demonstration to visitors. Our range includes 4-ply, DK and Aran, in both natural and dyed shades at very competitive prices.

RIVERSIDE

Riverside Spinning Co Ltd., Dockfield Terrace, Shipley BD17 7AW.

Tel: 01274-596875.

Visit the smallest working spinning mill in Yorkshire. We take you through all stages of yarn production - gilling, drawing, spinning, twisting, reeling and winding. Enjoy the sights, sounds and smell of the mill. Afterwards browse through the Mill Shop for a bargain. Close by is the original Harry Ramsden Fish & Chip Shop or visit the Woolpack Inn from Emmerdale Farm.

TEXERE YARNS

College Mill, Barkerend Road, Bradford BD3 9AQ.

Tel: 01274-722191. Fax: 01274-393500.

Welcome to Texere Yarns. You will be amazed at the enormous selection of wools, silks, acrylics, cottons and rug yarns, along with knitting ribbons, chenilles, fancy yarns and the famous Texere 4-ply Glitter. The warehouse is open on weekdays from 9.00 am to 5.00 pm and at weekends by arrangement. Please book in advance for coach parties.

UPPINGHAM YARNS

North Street East, Uppingham LE15 9QL.

Tel: 01572-823747.

Aladdin's cave warehouse of quality yarns and accessories. Ample parking, near to town centre in beautiful countryside. We are between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn which we thoroughly test. Low, low prices, as advertised - contact us for details.

WEAVERKNITS LTD

276-8 Main Road, Sutton-at-Hone, Nr Dartford, Kent DA4 9HJ.

Tel: 01322-863144.

For a real outing you should visit Weaverknits, the first machine knitting centre in the country. See the latest machines on display with one of the widest ranges of coned yarns, books and knitting accessories anywhere. Visiting clubs are always welcome, with refreshments available when arranged in advance. We are easy to reach - just off the M25.

THE YORKSHIRE MOHAIR MILL

Mohair Mills, Gibson Street, Bradford BD3 9TS.

Tel: 01274-668686. Fax: 01274-660628.

A 5,000 square feet Mill Shop warehouse full to the ceiling with over 500 repeatable stock items in mohair, alpaca, 100% wool and 100% cotton including environmentally-friendly recycled-fibre yarns in cashmere/lamb-wool and denim, plus the best value in Courtele acrylic. Many clearance bargains at a penny a gram, or less! For value, choice and quality, it's worth visiting The Yorkshire Mohair Mill. Open weekdays, Monday to Friday (and Saturday morning during the autumn), please telephone us for details.

A DAY OUT
There's more to Knitting Clubs than sharing problems and techniques, successful clubs also have a good social life. Make your members' day with the occasional trip out and here are some ideas for where to take them.

Designed by

FAIR ISLE STROLLER

8

Barbara Tobias

BACK

With carriage at right and using MC, cast on 172 [186, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 36 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B *. Set RC at 000. Using MT, K 114 [114, 118] rows. Place marker at each end **. K 85 [85, 89] rows. Cont in st st and C. Using MT-1, K 1 row. RC shows 200 [200, 208]. Push 59 [66, 73] Ns at left and right to HP. Using WY, K a few rows over rem 54 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 54 [54, 58] rows. RC shows 168 [168, 176]. 32 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 98 [105, 112] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 67 [74, 81] sts rem, then on every foll alt row until 59 [66, 73] sts rem. K 8 rows. Cont in st st and C. Using MT-1, K 1 row. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over 24 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 78 [78, 82] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every row until there are 84 [84, 88] sts, then on every foll 3rd row until there are 124 [124, 128] sts, then on every foll 5th row until there are 156 [156, 162] sts. K 0 [0, 3] rows. Cont in st st and C. Using MT-1, K 1 row. RC shows 144 [144, 152]. Cast off loosely.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Superwash 4-ply Wool. (Yarn Guide No 11.)
1 x 500 g cone in Slate (MC).
1 x 500 g cone in Sand (C).

GARMENT WEIGHT

Finished garment in first size weighs 570 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:— King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX, or telephone 01274 561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97–102 [107–112, 117–122] cm, 38–40 [42–44, 46–48] in.

Actual size 113 [122, 132] cm, 44½ [48, 52] in.

Length to shoulder 68.5 [68.5, 71] cm, 27 [27, 28] in.

Sleeve seam 51.5 [51.5, 54] cm, 20½ [20½, 21½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Brother electronic machines, place pattern over centre 0.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

JOIN RIGHT SHOULDER

Push 59 [66, 73] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and C, K 1 row. Cast off with a latch tool.

NECKBAND

Push 154 Ns to WP. With K side facing, pick up 33 sts down left side of front neck, 24 sts across front neck inc 4 sts evenly, 33 sts up right side of front neck and 54 sts across back neck inc 6 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 28 rows. Transfer sts for st st. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

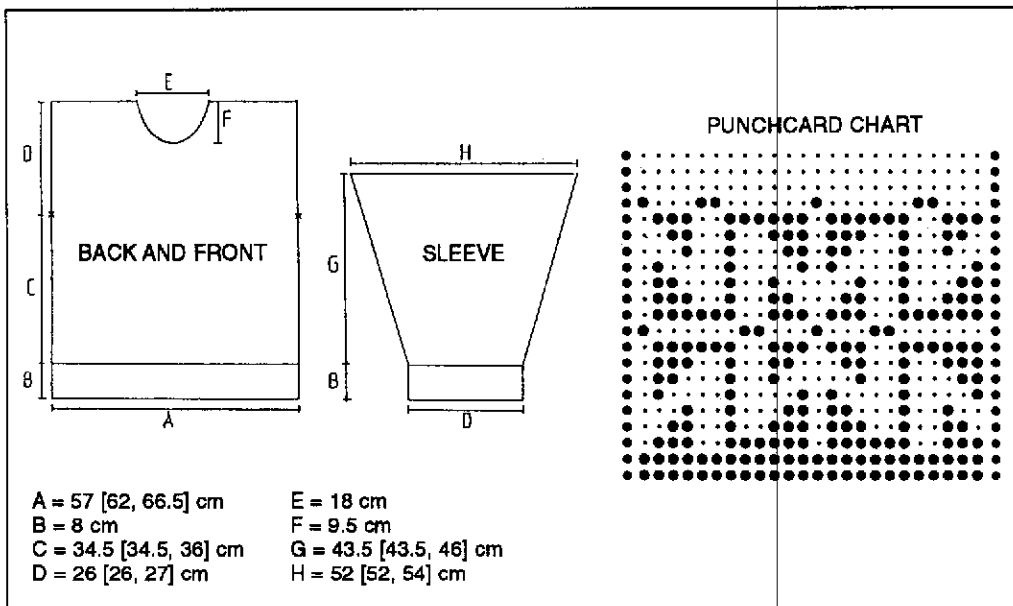
Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.





DUOMATIC UPDATE

THICKER YARNS

For next month's issue, I have designed a ribbed sweater in double knitting yarn, so to prepare you for it, I want to write a little about using thick yarns on the Duomatic machines.

Hazel Duignan

The coming sweater pattern is loose-fitting and ribbed with a roll collar. It is knitted in Forsell's "Touch Of Silk" which is a double knitting weight yarn. If you are an absolute beginner it would probably be better to learn to use your machine before you start on the thicker yarns. If you have a little experience then perhaps the following tips will help you.

If you have never worked with a thick yarn before then try using a double knitting weight in high bulk acrylic (or strand soft finer yarns to get to DK weight) until you feel at ease with a heavier yarn. It is important that you choose a soft yarn, as a hard, unyielding thick yarn will never make a satisfactory fabric on the Duomatic.

Make sure that your machine
PHOTOGRAPH 1

is clean and lightly oiled as this will make knitting easier. If you still find it hard to knit then spray the cone of yarn (not the machine) with spray wax, which you can buy at any good machine knitting shop.

If you are knitting a rib fabric then use blue strippers, as these push down a little more firmly than the orange ones and so help the stitches to knit off cleanly. I never use a comb and weights with my Duomatic but I know that some people do, so use them if you want to. I do however have two heel grip type Passap weights which are useful if the stitches are not knitting off at the edges of the work at the beginning of the knitting. Use black strippers as usual for stocking stitch.

The "Touch of Silk" has been

knitted in a combination of full and half fisherman's rib so there will often be a stitch and a tuck loop together on a needle. When decreasing, or casting off, knit the tuck loop through the stitch before transferring the stitch to be decreased. Obviously the number of tuck loops which will knit off properly will depend on the thickness of the yarn being used so you will have to choose stitch patterns carefully.

I find that the speed of knitting is very important for these thick yarns. A slowish even speed is much better than a fast jerky style (this applies to any yarns, even thin ones). When beginning to knit watch the needles carefully to make sure that all the loops have knitted off properly. If one particular needle is not knitting off then it is probably slightly bent, so change it before continuing to knit.

When casting off, be sure to make a very loose cast-off so that the seams do not pull in at the shoulders and sleeve tops. It is necessary for garments knitted in thick yarns to have a little extra ease, so choose your size carefully. If you are making a garment in stocking stitch and that you do not get a soft enough fabric, then reduce the stitch size a little and only knit on alter-

nate needles. Give the fabric a good pull lengthwise when it comes off the machine and the stitches will close up, then leave it to rest and measure in the usual way. If you are going to knit on alternate needles then you have to think carefully about the welt. Try a rib with the needles set as **Diagram A**, then transfer to alternate needles on the front bed. If this is not satisfactory for your yarn, then try a 1x1 rib transferred to alternate needles after the welt. The **Diagram A** set up is usually the best one to use.

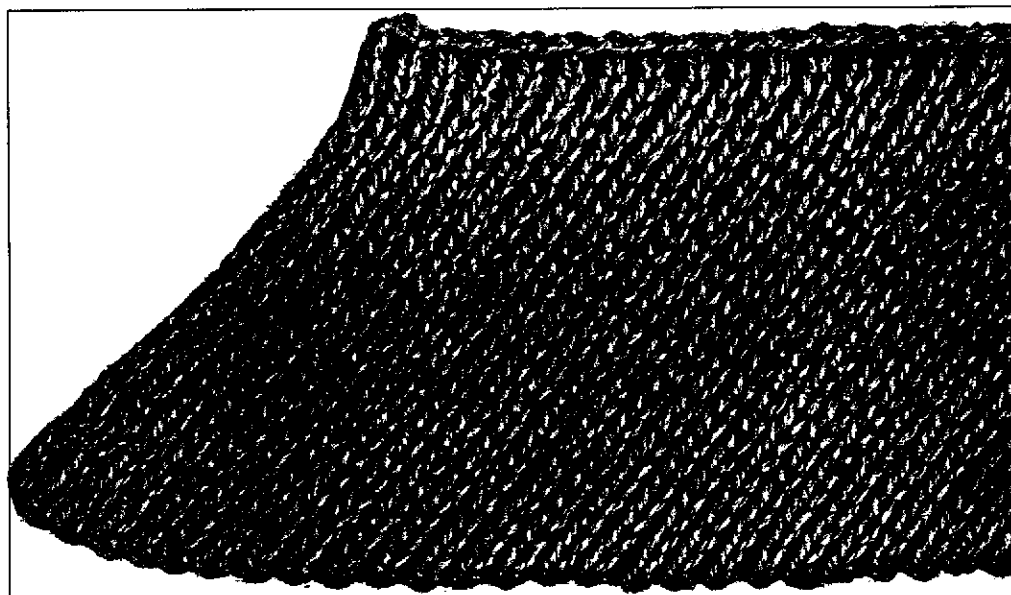
The old Passap stitch books gave some stitch patterns for thick yarn and you will also find suitable stitch patterns in back copies of the Passap bi-annual pattern books. I have copied two patterns from the stitch pattern books for you to try.

Diagram B is a two colour pattern.
Knit 2 rows N/AX colour 1.
Knit 2 rows AX/N colour 2.
[N/KX, 2 R Col 1, AX/N, 2 rows Col 2]
Repeat throughout.
Either side of this pattern can be used as the right side.

Diagram C
Set lock to N/EX [N/EX].
Knit 2 rows then rack one needle to the right.
Knit 2 rows then rack one needle to the left.
Repeat throughout.
When you have tried these you will have an idea of the stitch patterns which will knit using thick yarn.

The roll collar I have used on my ribbed sweater pattern will work just as well using a 4-ply yarn, so do try it even if you do not want a thick top. Just set up your needles for 1x1 rib:-

Knit 1 row with locks set to N/N
Knit 2 rows with lock set to CX/CX
Set locks to EX/N and knit to required depth. Knit a few rows with lock set to N/N.
Transfer stitches to the front bed. Change to black strippers and knit one row at stitch size for stocking stitch. Remove on to waste yarn and sew to neck edge with wrong side of garment facing right side of collar. You can also knit a similar collar but with the locks set to EX/EX for the main part of the work. Or, if



your yarn is thinner than a 4-ply, then knit in the same way with either EX/N or EX/EX but with the needles set for FN rib instead of 1x1.

The EX/EX collar can also be knitted as follows:-

Set up for FN rib and make a racking cast-on by racking one full turn to the left, knitting one row, then racking one full turn to the right. Knit to right. Set lock to EX/EX.

Knit one row to left, rack one turn to left.

Knit one row to right, rack one turn to right. Repeat throughout.

Knit until you reach the required depth, then knit 2 rows N/N without racking. Cast off very loosely. Seam the diagonal ends and stitch cast-off edge to neck.

Photograph 1 shows a small sample of this collar knitted in Bramwell's Duomagic at stitch size $4\frac{1}{2}/4\frac{1}{2}$ for cast-on and EX/EX pattern at $5\frac{1}{2}/5\frac{1}{2}$. Using a fairly large stitch size for the collar will ensure that it is soft enough to lie properly when it is on the garment.

There are lots of tuck stitch patterns which are suitable for simple 'flip-over' collars like the two above. It is a good idea to try a little sample of several tuck stitches to see which ones appeal to you. Sometimes you may find that you need to work a row of crochet along the cast-on edge before the collar looks just right. Diagram D gives you

just one of the many stitches you could use. To knit this:-

Handle down orange strippers. Push up needles for FN rib. Again, I used Duomagic yarn.

Set lock to N/N, knit 1 row stitch size 4/4.

Set lock to CX/CX, knit 2 rows stitch size $4\frac{1}{2}/4\frac{1}{2}$.

Set lock to N/N, knit 1 row.

Transfer unwanted stitches to back bed to give set up as Diagram D. Change to black strippers.

Set lock to N/AX [N/KX], knit 6 rows.

Set lock to N/N [N/N], knit 2 rows.

Repeat throughout using stitch size 5/5.

If you knit this stitch with a thicker yarn you may have to knit 4 rows N/AX [N/KX] and two rows N/N. (See photograph 2.)

Another type of stitch pattern which can be used to make a very successful 'flip-over' collar is a crochet stitch. There are lots of these and although they actually are tuck stitches they are usually referred to as crochet rather than tuck.

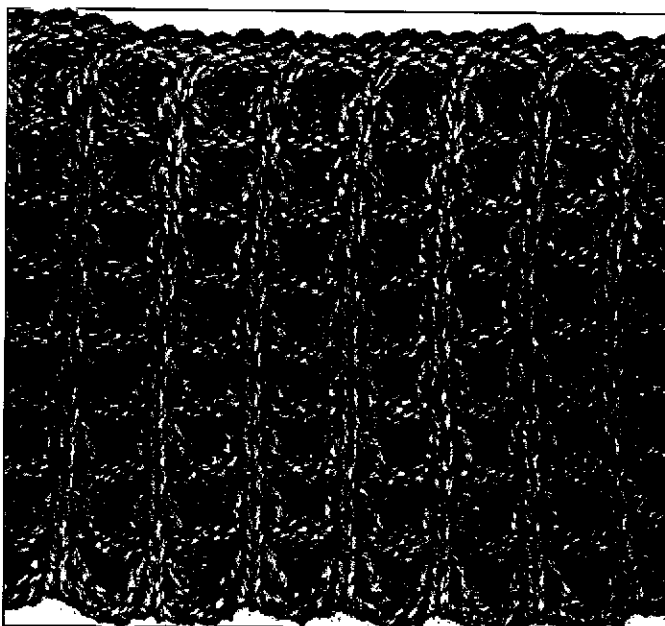
To try one of these, Duomatic knitters set up as Diagram E, after a 2x1 cast-on.

Knit 4 rows AX/AX, rack one turn to left.

Knit 2 rows N/N, rack one turn to right.

Repeat these six rows throughout.

[E6000: Use pattern 265. Check the set up in the



PHOTOGRAPH 2

instruction book, page 176, as this is not a fully automatic pattern. Use cast-on 4 before setting up to knit pattern.]

These crochet stitches seem to look better if they are knitted in a fine yarn. If you are trying them, knit carefully and check that your stitches are knitting off cleanly at the beginning of the piece or work. I find that if there is going to be a problem it usu-

ally occurs at the beginning when there is very little knitting on the machine.

Well I hope that this has given you some ideas for necklines other than the usual plain round or V-neck and that you will be ready and eager for next month's pattern in double knitting yarn. Later I will make some suggestions for cowl necks. Until then - Happy Knitting.

DIAGRAM A

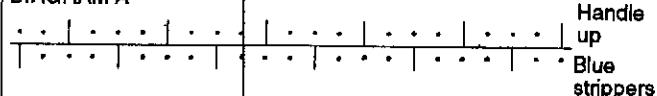
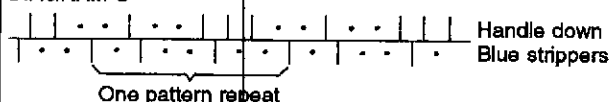


DIAGRAM B



DIAGRAM C



Diagrams B and C are taken from an old Passap stitch book.

DIAGRAM D

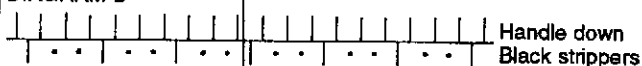


DIAGRAM E



Pippin Designs

TOY MAKING MADE EASY

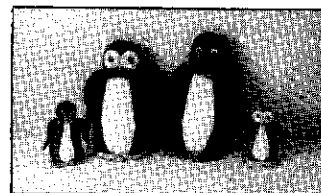
with instructions for making the doll's hair on the machine and getting her facial features just right.



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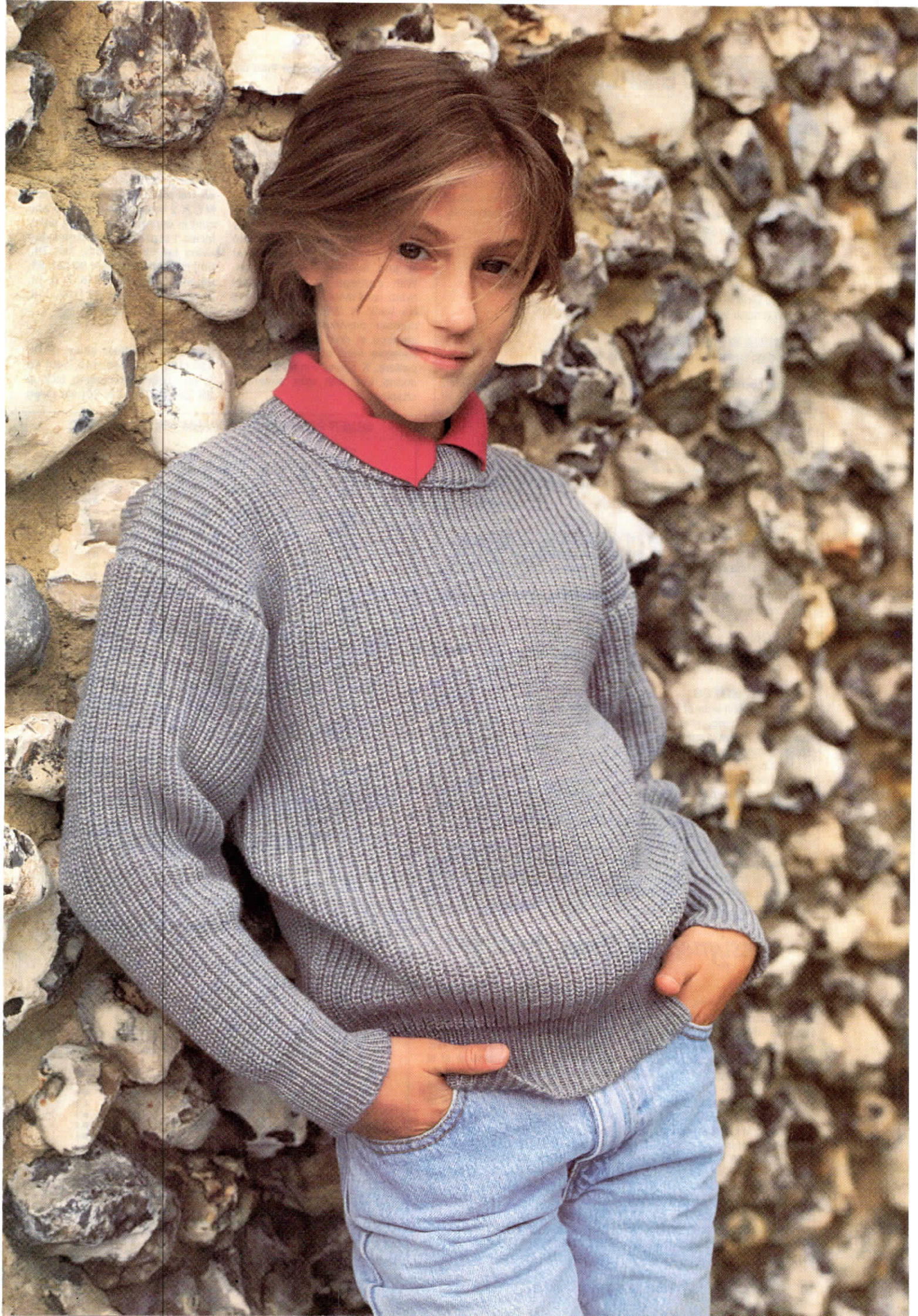
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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a ribber and lace carriage. For other models we suggest you substitute a similar lace pattern specially recommended for your machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Warm White or Eau de Nil (MY).

GARMENT WEIGHT

Finished garment in third size weighs 165 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:— F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU or telephone 01282-779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 81] cm, 22 [24, 26, 28, 30, 32] in.
Actual size 72 [76, 81, 86, 91, 96] cm, 28 1/2 [30, 32, 34, 36, 38] in.
Length to shoulder 38 [42, 45.5, 49, 53, 57] cm, 15 [16 1/2, 18, 19 1/2, 21, 22 1/2] in.
Sleeve seam 26.5 [30.5, 34, 38, 42, 45.5] cm, 10 1/2 [12, 13 1/2, 15, 16 1/2, 18] in.

TENSION

25 stitches and 40 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 6).

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- We used Silver Reed cards for this pattern and reproduce them courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wendle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

been worked to shoulder than on back.

SHAPE NECK

Note pattern row on card. Using nylon cord, K 58 [61, 64, 67, 70, 73] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of every row until 19 [22, 25, 28, 31, 34] sts rem. K 13 [17, 21, 21, 21, 21] rows. Cast off. With carriage at right, unravel nylon cord over 24 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace pattern. K 1 row. Finish to correspond with first side, reversing shaping.

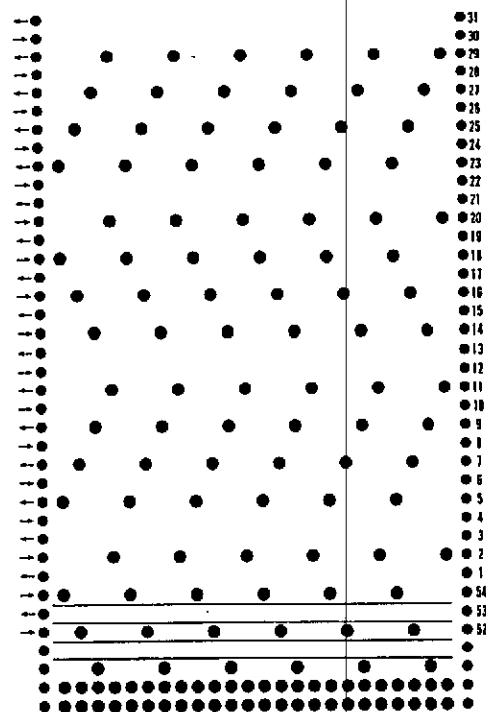
SLEEVES

With carriage at right and using MY, cast on 56 [56, 60, 60, 66, 66] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 22 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace pattern. Shape sides by inc 1 st at each end of next and every foll 5th [6th, 6th, 7th, 7th, 8th] row until there are 90 [90, 98, 98, 106, 106] sts. K 5 [5, 7, 5, 14, 9] rows. RC shows 88 [104, 118, 134, 150, 164]. Cast off.

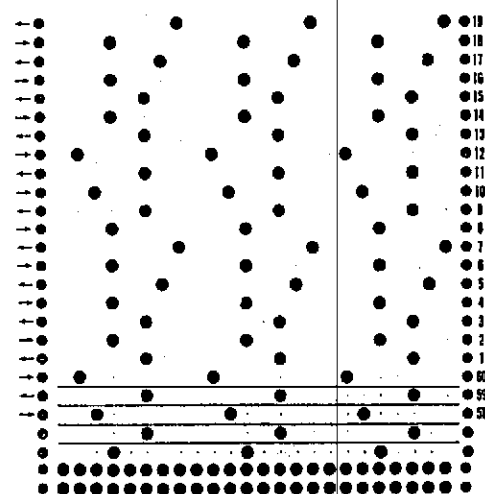
NECKBAND

Join right shoulder seam. Push 130 [136, 140, 140, 140, 140] Ns to WP. With K side facing, pick up 25 [28, 30, 30, 30, 30] sts down

SILVER REED CARD L-3 (WARM WHITE SWEATER)



SILVER REED CARD 404 (EAU DE NIL SWEATER)



Designed by Fran Francis

BACK

With carriage at right and using MY, cast on 92 [98, 104, 110, 116, 122] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace pattern *. K 118 [134, 148, 162, 178, 194] rows.

SHAPE NECK

Note pattern row on card. Using nylon cord, K 65 [68, 71, 74, 77, 80] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at

beg of next and foll 3 alt rows. Cast off rem 19 [22, 25, 28, 31, 34] sts. With carriage at right, unravel nylon cord over 38 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace pattern. K 1 row. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to *. K 98 [110, 120, 134, 150, 166] rows. 28 [32, 36, 36, 36, 36] rows less have

left side of front neck, 24 sts across front neck, 25 [28, 30, 30, 30] sts up right side of front neck, 9 sts down right side of back neck, 38 sts across back neck and 9 sts up left side of back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

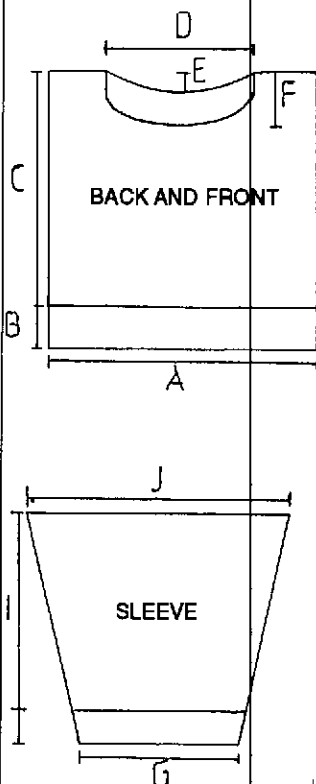
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join right left shoulder and neckband seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

- A = 36.5 [39, 41.5, 44, 46, 48.5] cm
B = 6 cm
C = 32 [36, 39.5, 43, 47, 51] cm
D = 21.5 cm
E = 2 cm
F = 7 [8, 9, 9, 9, 9] cm
G = 22 [22, 24, 24, 26, 26] cm
H = 4.5 cm
I = 22 [26, 29.5, 33.5, 37.5, 41] cm
J = 36 [36, 39, 39, 42, 42] cm



RIBBED CLASSIC

10

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic/E6000 machines.

MATERIALS

Bramwell Fine 4-Ply. (Yarn guide No.11.)
1 x 500 g cone in Tem (MY).

GARMENT WEIGHT

Finished garment in second size weighs 290g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:— F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU, or telephone 01262 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

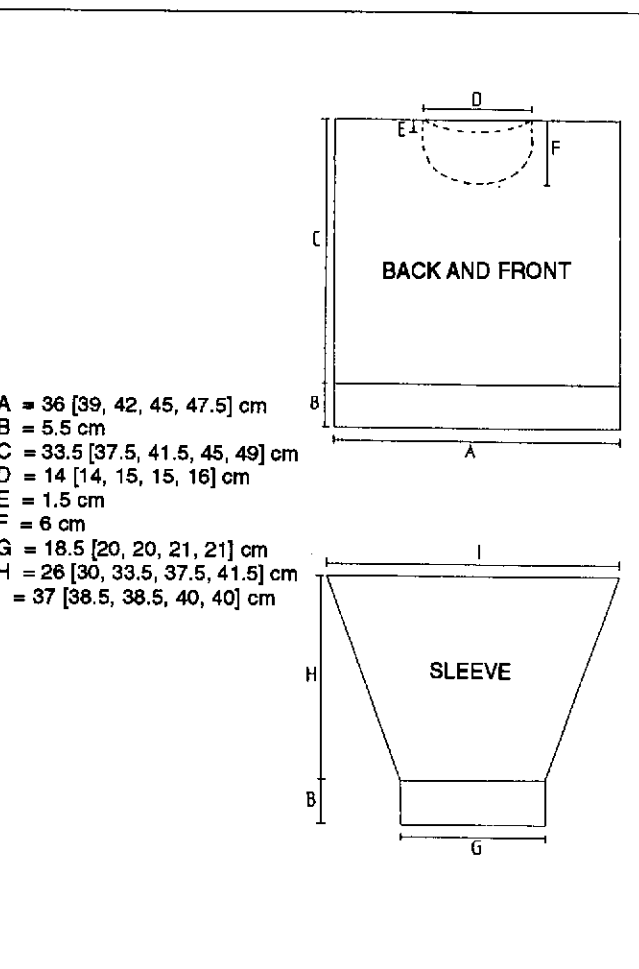
To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.
Actual size 71 [77, 82, 88, 94] cm, 28 [30 1/2, 32 1/2, 35, 37] cm.
Length to shoulder 39 [43, 47, 50.5, 54.5] cm, 15 1/2, [17, 18 1/2, 20, 21 1/2] in.
Sleeve seam 31.5 [35.5, 39, 43, 47] cm, 12 1/2 [14, 15 1/2, 17, 18 1/2] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 80 rows to 10 cm, 4 in measured over Half Fisherman's rib on N/EX (stitch size setting approximately 4/4).

For perfect results, please check your tension carefully.



Designed by
Fran Francis

BACK AND FRONT ALIKE

Handle up. Orange strippers. Set up 102 [110, 118, 126, 134] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. * Set lock on N/N and ss to 1 1/2/1 1/2. Using MY, K 1 row. Set lock on CX/CX and ss to 2 1/2/2 1/2, K 2 rows. Set RC at 000. Set lock on N/N and ss to 3 1/2/3 1/2, K 28 rows *. Set RC at 000. Set lock on N/EX and SS to 4/4, K 269 [301, 333, 361, 393] rows and then cast off.

SLEEVES

Handle up. Orange strippers. Set up 52 [56, 56, 60, 60] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Work as for Back and Front from * to *. Set RC at 000. Set lock on N/EX and ss to 4/4, shape sides by inc 1 st at each end on every 8th [9th, 10th, 11th, 12th] row until there are 104 [108, 108, 112, 112] sts. K 1 [7, 9, 15, 21] rows. RC shows 209 [241, 269, 301, 333]. Cast off.

NECKBAND

Handle up. Orange strippers. Set up 130 [130, 136, 136, 142] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 1 1/2/1 1/2. Using MY, K 1 row. Set lock on CX/CX and ss to 2 1/2/2 1/2, K 2 rows. Set RC at 000. Set lock on N/N and ss to 3 1/2/3 1/2, K 27 rows. Transfer sts to back bed. Set ss to 8, K 1 row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Draw a neckline shape on back and front using measurements as a guide. Sew two rows of zig-zag stitch around neckline then cut out surplus fabric to form neck curve.

Join shoulder and neckband seams. Sew the neckband into position, fold in half and catch down on inside, enclosing the cut edge.

Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams.

COT BLANKET WITH DUCKS 11

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

2/30s used double. (Yarn Guide No.8.)
180 g in Blue (MC).
95 g in Yellow (C).

GARMENT WEIGHT

Finished blanket weighs 270g.

The fibre content of this yarn is 100% Acrylic.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

93 x 62 cm [36 1/2 x 24 1/2 in].

TENSION

27 stitches on each bed and 90 rows to 10 cm, 4 in measured over pattern A using two ends together (stitch size setting approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare reader card from the chart provided.

PROGRAM

CAST ON - 2
ALL ST PATT - NO
ST PATT A - DOT - ENT
READ CARD
ALTER - ENT
DIRECT - NO
ADD - ENT
ADD WHAT? - DOT - ENT
READ CARD
ALTER - ENT
DIRECT - ENT
E-3 - ENT
DIR OK? - ENT
3 COL - NO
ADD - NO
DIST R - 1
DIST S - 2
ADD - NO
KNIT TECH - 180 - ENT
ENLARGE - NO
TEST - NO
ALL ST PATT - YES
FORM - NO
NS 90-90 - <-84-84->
CAST ON - T3
PATT - T5
2 ROWS BLUE-2 ROWS YELLOW

Designed by Kathleen Lemmon

TO KNIT

Handle down. Orange strippers. Set up 168 Ns on each bed in centre of machine in WP for full needle rib. Set lock on N/N and ss to 2/2. Using MC, K 1 row. Set lock on CX/CX and ss to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and ss to 3/3, K 7 rows. Follow console for st patt A. Set RC at 000. Set ss to 5/5. Cont in sequence of 2 rows MC and 2 rows C until RC shows 810. Switch off electronics. Cont in full needle rib and MC. Set lock

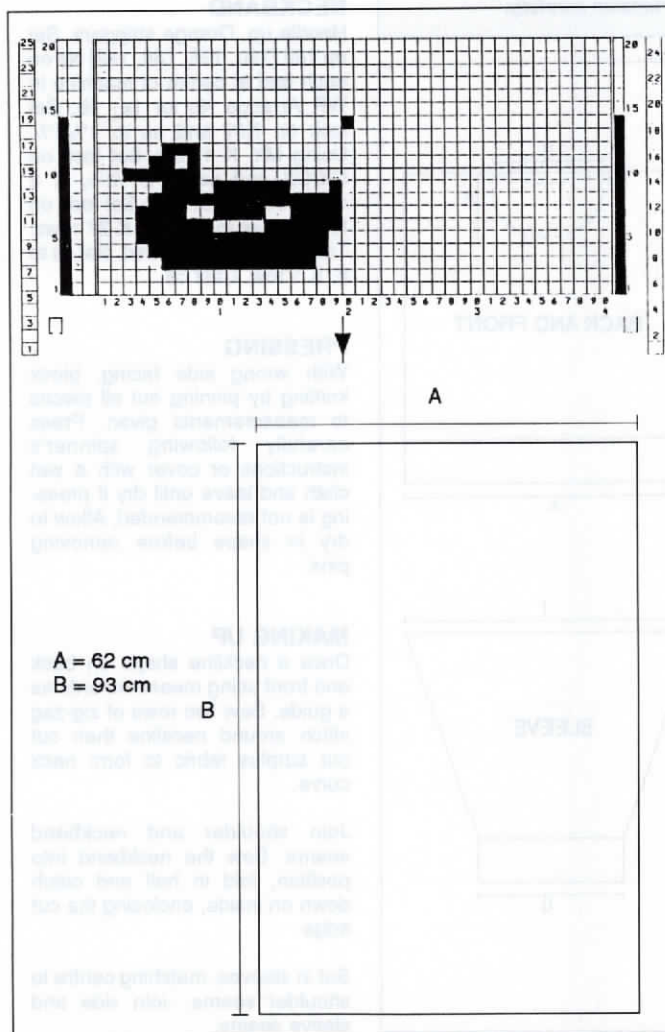
on N/N and ss to 3/3, K 6 rows. Transfer sts to front bed and then cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and then leave to dry if pressing is not recommended for the yarn you have used. Allow to dry in shape before removing pins.



Kathleen's cot blanket can be knitted in bright or pastel shades. We chose cheerful blue and yellow to photograph it with "Jack-in-the-box". Designed by Ruth Cox of Pippin Designs, this toy was featured as pattern 9 in our November '95 issue.

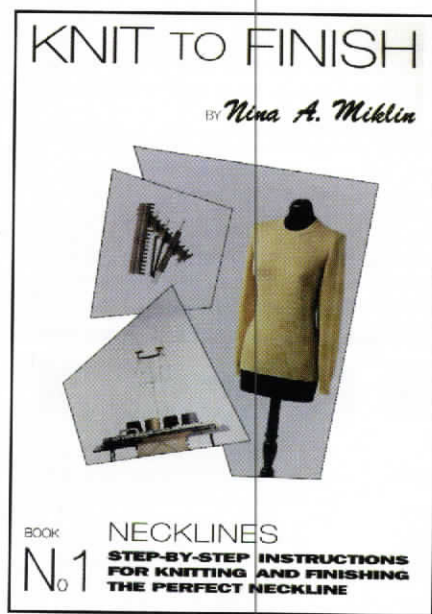


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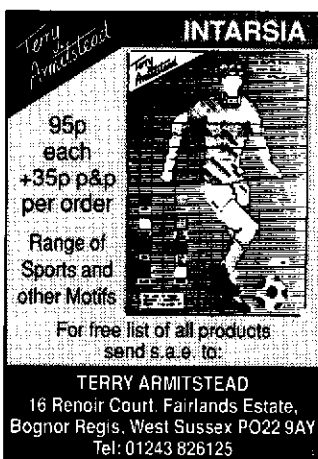
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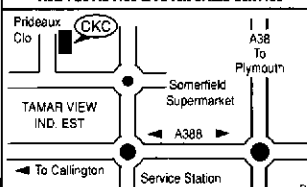
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